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# ARTIST BIOGRAPHIES

IN SEVEN VOLUMES

VOLUME VI

# ARTIST BIOGRAPHIES

## VAN DYCK

## FRA ANGELICO

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
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VAN DYCK

# PREFACE.

THOUGH memorable for its results the life-time of Van Dyck was short, and its most eventful years were spent in alien lands. Almost every detail of the careers of Rubens and Rembrandt is known to us, but neither history nor tradition has been so regardful of the third great artist of the Low Countries, and the records of Van Dyck's life are deplorably meagre. All that is known of him is so chivalric and picturesque that we involuntarily reach out for the whole story, but always in vain. The whirl of battle which overswept Great Britain soon after his death carried away the personal memories of the artist of the Stuarts as effectually as it destroyed the crown and the mitre.

The main authority on which this biographical sketch rests is the careful account of Van Dyck in the seventh volume of Michielis's *Histoire de la Peinture Flamande*, a work which is justly celebrated for its evidences of critical acumen and diligent research. In connection therewith I have

studied W. Hookham Carpenter's "Van Dyck and his Contemporaries," an interesting memoir published in London about forty years ago, and containing several state papers relating to the artist. The notes on the English and Scottish portraits and their subjects were taken from that most interesting work, Lodge's "Portraits of Illustrious Personages of Great Britain" (Bohn's eight-volume edition. London: 1850).

Certain anecdotes and other details of the life of Van Dyck have been found also in the works of Walpole, Jarves, Redgrave, Richardson, and Mengs; and in the biographies of Rubens, Reynolds, and Wilkie.

M. F. SWEETSER.

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# VAN DYCK.

## CHAPTER I.

The Antwerp Silk-Merchant and his Artistic Wife. — Whence, Van Dyck. — In Rubens's Studio. — A Lowland Romance. — The Route to Italy.

In the heroic city of Antwerp, on the 22d of March, 1599, Anthony Van Dyck first saw the light. His father, Francis Van Dyck, was a wealthy silk-merchant, and had inherited a thriving business from his ancestors, who were all men of Antwerp. Some writers have inferred, from a passage in an ancient guide-book, that the parents of the great artist were Hollanders, and that his father was a glass-painter of Bois-le-Duc; but Michielis, the learned historian of Flemish art, refutes this theory, on the authority of a monumental inscription formerly preserved in Antwerp Cathedral. There were twenty-seven Van Dycks registered on the rolls of the Brother-

hood of St. Luke, between 1497 and 1523, as artists or amateurs. Francis Van Dyck became very wealthy, and was also famous for his fervent piety, by reason of which he was chosen a director of the Chapel of the Holy Sacrament. In 1590 he took his second wife, Mary Cuypers, to whom he was united in the cathedral of his native city; and she bore him no fewer than twelve children during the next sixteen years. Five of these inherited the austere devotion of their father to such a degree that they devoted themselves to God, and entered a religious life. Theodore was a canon of the Abbey of St. Michael, and pastor of Minderhout; Anne was a Facontine nun; and Cornelia, Susannah, and Elizabeth entered the Convent of the Beguinage. These sisters were always beloved by Anthony, who dedicated to them at least two of his finest engravings; and another was dedicated to the priest Theodore. Still another sister, Catherine, married Sieur Adrien Diercx, a notary of Antwerp, in the year 1610.

Van Grimbergen holds that Van Dyck was born in the house which is still standing at No. 300 Courte-Rue Neuve; but Van Lerius main-

tains that his birthplace was in the house called *Den Berendans*, at the iron bridge near the old grain-market, and almost opposite the ancien city hall.

The mother of this worthy family was filled with artistic ideas, and gave free utterance to them by the aid of the favorite feminine implement, the needle, in countless square yards of delicate embroidery and tapestry-work. In this manner she executed not only the customary geometric eccentrics, but also landscapes and figures, azure seas and skies, emerald trees, and vivid Flemish houses. Her masterpiece was a large composition to hang over the fire-place, in which the Story of Susannah was represented by deftly laid stitches in silks of many colors; and on this work she labored assiduously when the birth of her artist son was approaching.

While Anthony, the seventh of her twelve children, was passing through the years of childhood, and abiding in the most impressionable period of his life, the good mother continued her embroidery, and worked out cunning designs in multicolored silks. Perhaps she yearned for a child who could exhibit a nobler art than her needle

could achieve, and so endeavored to lead Anthony to love and practice designing. Or it may be that the infant, daily surrounded by the charms of form and color, at last attempted to emulate the maternal compositions, and thus attracted his parent's attention.

Mary Cuypers soon perceived that her son's instincts were directed towards drawing, and she devoted herself to teaching him in that direction, as far as she was able. And when the child had surpassed his instructor, she persuaded Francis Van Dyck to place him in the studio of Henry Van Balen, a meritorious historical painter, who had been a fellow-disciple with Rubens, and had perfected his art by studying in Italy. According to the registers of the guild, Anthony Van Dyck passed under the tuition of Van Balen in 1609, when he was ten years old.

The glory of Rubens was then rising to its zenith, and speedily inflamed the desire of the ambitious boy to become one of the great master's pupils. To this end he studied with unremitting diligence, and rapidly mastered the elementary branches, while his eager eyes watched the eagle flight of Rubens's fame and honor. At

the expiration of four or five years he made an attempt to be enrolled among the great master's pupils, and his aspirations were warmly seconded by his sagacious parents. He had the good fortune to meet with the approval of Rubens, who freely admitted him to the studio.

Anthony was not unmindful of the high favor which had been shown him, and his desire to merit this condescension, as well as his love of art, moved him to constant and concentrated labors. The master marked the fruits of his diligence and appreciation, and taught the lad with especial care, enriching his mind with the fruits of his own long experience. He soon promoted him to the duty of making miniature drawings from his own great paintings, which, since they were to be used for the engravers to work upon, needed to reproduce the subtlest expressions of those famous works.

That Van Dyck was highly esteemed by his fellow-pupils, as well as by the master, is proven by the following anecdote. Rubens was accustomed, after the labors of the day were over, to mount his horse and ride out into the country, to unbend the tension of his mind, and to seek

fresh sources of inspiration. During these times his pupils would often beg or bribe the old servant Valveken, who guarded the inner painting-room, to admit them to see the works on which the master was engaged. One day, while they were thronging around a freshly painted picture, young Diepenbeck was accidentally pushed against it, and the arm and chin of the Virgin were rubbed out. The young men stood aghast with consternation, and at last Van Hoeck cried out: "Van Dyck is the ablest of us; let him try to repair the damage!" After much hesitation, Anthony set about the work, and in two or three hours he finished it so successfully that even Rubens himself was at first deceived, and believed that it was his own handiwork. When he perceived that another brush than his own had been engaged upon it, he summoned the pupils together, and won from them a frank confession of the accident, with which he was so well pleased and amused that he forthwith forgave the offenders. Descamps affirms that the picture thus repaired was the celebrated 'Descent from the Cross;' but this can hardly have been possible, since that great painting was delivered to

the purchasers when Van Dyck was but thirteen years old. Mensaert says that the picture was that of St. Sebastian, in St. Augustine's Church at Antwerp.

Early in the year 1618 Van Dyck was received as a *franc-maitre* of Antwerp, an extraordinary honor for so young an artist. During the same year he joined the society for mutual aid, which had been founded by the artists of the city.

Sir Joshua Reynolds owned a picture which was attributed to Van Dyck in his nineteenth year, representing Rubens, Vosterman, and two other artists. It is said that he also painted, at about the same time, a picture of 'Christ bearing His Cross,' for the Dominican Church at Antwerp, and one or two more religious subjects.

In 1623, when the Jesuits of Antwerp were decorating their church with rich ornamentation, they contracted with Rubens for thirty-nine paintings, which he was to design and retouch, the main work on them being done by Van Dyck and the other pupils. The name of the young artist was the only one designated in the contract, as if even then he stood foremost in the band of

students. The Jesuit Church was designed by Rubens, and was adorned within by thirty-eight columns of white marble, which had been captured by a Spanish cruiser while being borne on an Algerine ship to Constantinople, to be used in the construction of a mosque. In each of the intervals between the columns one of the new pictures was placed; but the church and most of its contents were destroyed by fire in 1718, and these treasures of art were lost to the world.

During the same year an agent of the Earl of Arundel (whom Rubens entitled "an evangelist to the world of art, and the great supporter of our profession") wrote thus to his master: "Van Dyck lives with Rubens; and his works are beginning to be almost as much esteemed as those of his master. He is a young man of one-and-twenty, with a very rich father and mother in this city; so that it will be difficult to induce him to depart from this country, especially since he sees the fortune which Rubens is acquiring."

Rubens had long been urging his pupil to visit Italy, in the full belief that he would be benefited by the study of the works of the great portrait-painters of the south, and that the contem-

plation of the classic sculptures there preserved would purify and elevate his taste. The master remembered what assistance and stimulus he himself had received in Italy, and desired that his hopeful disciple should enjoy the same rich advantages. But the Earl of Arundel, that foremost patron of the arts, invited him to England with such earnestness that the young artist could not decline so flattering a proposal, and he determined to postpone his Italian journey.

In the autumn of 1620 Sir Dudley Carleton, the British minister at the Hague, received a letter stating that Van Dyck had departed for London, and that the King had granted him a pension of £100. Rubens was at this time at Paris, receiving the commands of Marie de Medicis for the decoration of the Luxembourg, and thus his pupil was left free to follow his own inclinations. Perhaps he went over in the train of commissioners from the United Provinces, on the advice of Sir Dudley Carleton, who was the friend and correspondent of both Rubens and Lord Arundel.

But little is known concerning Van Dyck's first sojourn in England, save in an entry on the

Order-Books of the Exchequer, stating that there was paid "To Anthony Vandike the some of £100 by way of reward for speciall service by him pformed for his Majestie." This sum may have been a gratuity, or else, as some suppose, it may have been the reward for the full-length portrait of James I., which is now at Windsor Castle. It is also believed that Van Dyck painted, at this time, a small portrait of the Earl of Arundel in armor. But it does not appear that he met with sufficient encouragement to induce him to prolong the sojourn in England, since early in 1621 the Privy Council granted "A passe for Anthonie Van Dyck gent his Ma^ties^ Servaint to travaile for 8 Months he havinge obtayned his Ma^ties^ leave in that behalf." Herein it appears that the artist was enrolled among the dependents of the royal household, probably in some nominal office secured by Lord Arundel. The period of his absence was also limited, but it is not known that he returned to England until several years later, during the reign of Charles I.

In 1622 Van Dyck was invited to the Hague, by Frederick of Nassau, the Prince of Orange, and abode in the picturesque capital of Holland

for several months. At this time he painted the portraits of the Prince and Princess, and other notable personages, including the armor-clad warriors the Duke of Brunswick and the Count of Mansfeld. The valiant duke had just suffered amputation of his left fore-arm, which had been shattered at the battle of Fleurus, and the artist skillfully concealed the mutilation by painting a scarf over his armor on that side. The date of Van Dyck's visit to the Hague is not stated, but it must have been before he went to Italy, since both Brunswick and Mansfeld died while he was absent in that country.

When Van Dyck was passing through Haarlem, he desired to see Franz Hals, the celebrated painter, but was unable to find him at home, since he preferred the smoky chambers of the taverns and the merry orgies of his boon companions to the quiet life of the studio. At last some one found the joyous artist, and summoned him home. Van Dyck introduced himself as an amateur, who wanted his portrait painted, but had only two hours in which to sit for it. Whereupon Hals seized the first canvas at hand, and fairly rained his brush-strokes upon it, so that,

at the expiration of the time, he exclaimed: "Have the goodness to rise, sir, and examine your portrait." Van Dyck praised it warmly, and conversed for some time upon art, carefully avoiding all technical terms, and finally said: "Painting seems a very easy thing. I 'd like to try what I could do at it." He took up a bare canvas, and Hals sat down in his turn, while the visitor dipped his brush in the colors, and finished a portrait as soon as Hals had done. The latter was astounded at his expedition, and when he saw the canvas, he cried: "You are certainly Van Dyck; he alone is capable of such work." Then he embraced the great artist, and welcomed him to the studio. The visitor gave the Hals children several ten-florin pieces, but it was not long ere their father had invested them at the tavern.

There is a picture by Van Dyck, now in the Louvre, in which King David, St. John, and St. Catherine are seen adoring the Virgin and Child, and duplicates are in the Baring collection and the Berlin Museum. An ancient tradition states that the King David and the Virgin were portraits of the artist's father and mother, while the

St. Catherine was his mistress and the St. John was his own face. 'The Adoration of the Shepherds,' in the De Grey collection, contains another portrait of the master, as one of the shepherds, apparently about twenty-five years old.

Van Dyck was recalled to Antwerp by the mortal illness of his father, and arrived in time to comfort his last hours. The dying man made his son promise to paint a picture for the Dominican Sisters, who had solaced his last days on earth. On the 1st of December he expired, and was buried in the Cathedral. Seven years later the artist finished this picture, and gave it to the sisterhood. It was a Crucifixion, with Sts. Catherine and Dominic near by; and on a rock at the foot of the cross was painted the following *bizarre* sentiment, in Latin: "Lest the earth should be heavy upon the remains of his father, Anthony Van Dyck moved this rock to the foot of the Cross, and gave it to this place." The picture was sold at auction in 1785, when the monasteries were broken up, and was bought in for the Antwerp Academy for $2,700.

Descamps suggests that Rubens entertained an

extreme jealousy towards Van Dyck at this time, and endeavored to prevent a competition by advising him to ignore historical painting and devote himself to portraiture. This theory is sufficiently absurd when we consider the youth of Van Dyck, and his barrenness of master works; while such a suspicion is equally repulsed by the noble and magnanimous character of Rubens, and his liberal and joyous acknowledgment of the genius of his contemporaries. Some ingenious Frenchman has supposed (*more Gallicano*) that the master was moved by jealousy of a sharper kind, and that he wished to remove his handsome young pupil from the vicinity of Madame Rubens, the obese Isabella.

It is, indeed, probable that the master advised his pupil, frankly and generously, as to the line of effort in which he appeared most skillful, and wherein he might hope for the highest honors. This was portraiture, and the accuracy of Rubens's judgment was proven by the preëminent success which his pupil achieved in that department. Furthermore, the master held portrait-painting as one of the highest vocations of art, and the point of its closest emulation with nat-

ure. In Rubens's house, after his death, were found copies of twenty of Titian's portraits, executed by himself.

When Van Dyck paid his farewell visit to his beloved master, he presented him with three pictures from his own hand, an Ecce Homo, a portrait of Madame Rubens, and a representation of the Romans seizing Christ in the Garden of Gethsemane. The last named was so highly appreciated by Rubens that he gave it an honorable place in the principal chamber of his house, and frequently extolled its many merits. He returned his pupil's generosity by presenting to him one of the finest horses in his stable; perhaps the same one copied in the equestrian portrait of Rubens which Van Dyck made before he departed to the South.

Van Dyck was now ready to take his journey into Italy, when a new complication arose to detain him, threatening also to put a permanent end to his advance in art. He was always an ardent admirer of the fair sex, and halted at no sacrifice to win their smiles. It happened, therefore, that while he was traversing the route from Antwerp to Brussels, as he approached the latter

city, he stopped at the hamlet of Saventhem, situated in a fair valley of Flanders. Now near this village was the rural home of Anna Van Ophem, whom all accounts declare to have been one of the fairest of women, though the romancing biographers call her a peasant girl, and graver chroniclers give her a higher rank, saying that she bore the singular honorary title of keeper of the Archduchess's dogs, and that the house near Saventhem was only her rural villa. However this may be, whether smitten with the charms of a boor's daughter, or renewing a previous friendship with a court lady, the handsome young cavalier turned aside from his journey, and dallied for many a week in the lovely environs of Saventhem, wandering through the fragrant fields and sauntering by the placid streams with the fair enchantress. He abandoned all thought of Italy, and even laid aside his pencil, until Anna persuaded him to paint a picture for the village church. The resulting composition was a Holy Family, in which the Virgin was a portrait of Anna herself, while St. Joachim and St. Anna were drawn from her parents. The picture has long since disappeared, and Mensaert says that

it was cut up by French foragers to make grain-bags. The church authorities were so delighted with the painting which Anna's intercession had obtained for them that they ordered the artist to make them another picture, for which they paid two hundred florins. The subject was St. Martin dividing his cloak with two beggars, and he portrayed himself for the generous saint, seated on the white horse which Rubens had given him. The composition was similar to that in a picture of the same subject which Rubens had then recently painted, but the other traits recall the *naïveté* of Memling and the grace of Raphael. The St. Martin still adorns the village church, though it has often been sought by foreigners. In 1758 the priest sold it to a virtuoso of the Hague for 4,000 Brabant florins ($1,800), but the peasants and their wives surrounded the church, armed with clubs and pitchforks, and forced the purchaser to flee through the fields homeward, empty-handed. In 1806 the French invaders sent a detachment to take the picture away, but the villagers made such resistance that it was necessary to summon a reinforcement from Brussels before it could be removed. After remaining in

the Louvre until 1815, the beloved St. Martin was restored to the Saventhem Church. About the year 1850 a rich American (so says Michielis) offered $20,000 for the picture, no matter how it might be obtained, and the enterprising rogues to whom he had applied attempted to steal it at night. But the watch-dogs gave the alarm, and the men of Saventhem rushed to the church so quickly that the robbers had barely time to save themselves. Since that time a guardian sleeps in the church.

After his return from Italy the artist once more saw Anna Van Ophem, but her fascination was then gone, and he painted her portrait surrounded by the Archduchess's dogs, each of which has its name written below. This picture was in Tervueren Castle, near Brussels, as late as 1763.

But during these Arcadian weeks Rubens had heard that his whilom pupil had paused on his journey, and that the caresses of a rustic maid were supplanting all his high ambition of art. So he hastened to urge him, by all inducements of future grandeur and renown, to tear himself from the arms of his Armida, and to throw off his dan-

gerous infatuation. He also sent the Chevalier Nanni to Saventhem, to add his remonstrances and exhortations, and to stimulate in him a passion for Italy. Michielis deplores Rubens's conduct and thinks not only that Van Dyck needed not the instruction of Italy, but also that it was a sad bargain when he thus exchanged love for glory. The urgency of his politic and practical friends at last had their effect; and, bidding farewell to Anna, he took the route to Italy. Rubens equipped him also with numerous letters of introduction to the wealthy nobles and skillful artists whom he himself had known during his long and profitable abode beyond the Alps.

## CHAPTER II.

Van Dyck in Italy. — Studies Titian. — Life at Venice and Genoa. — At Rome and Palermo.

So the young Antwerper crossed the Alps, and as soon as he approached the land sacred to art he turned his steps to Venice, to observe the magic coloring of those famous artists whose works had influenced the florid brush of Rubens. In the city of the lagoons he made a long sojourn, giving the closest study to the great pictures of Titian, Giorgione, and the other Venetian masters, analyzing their methods, and copying several of the paintings with earnest care. The most profitable season of Van Dyck's five years in Italy was that which he thus spent, wherein he attained a manner more elevated and refined than he had learned in Brabant, and caught some of the richness and mellowness of the Titianesque coloring. The assiduity of his labors here is attested by his sketch-books, two of which were lately owned by Agar Ellis, and contained

more than one hundred and fifty memoranda of parts of pictures by Titian, Giorgione, Veronese, Raphael, and other Italian masters. These are for the most part free pen-sketches, in bistre, accompanied by notes and observations in his own handwriting. The greater part of them are after Titian, who thus appears to have been his favorite object of study and admiration.

During his Venetian sojourn the young Antwerper painted two pictures of the martyrdom of St. Stephen for the Spanish Church at Rome. These were afterwards purchased by the Prince of Peace (so called), and removed to the Royal Palace at Madrid, from whence they passed into England. One of his best portraits of this period was that of the Spanish ambassador, Gonsalvez, who appears in a grave black costume, before a crimson curtain. The Marquis of Mirabelle, a peer of Spain, was also painted at the same time.

During this sojourn the master made many portraits of the distinguished men of Venice and the surrounding country, and procured for himself an enviable and profitable fame in North Italy. He was invited to abide in several cities,

to practice this branch of art, and received assurances of numerous commissions. The marvelous mastery which he had attained over Titian's favorite carnations, which he used more skillfully than Rubens himself, insured his success among the Venetians, who were, indeed, Oriental in their love of deep, rich colors. The reverent manner in which the fair-haired northern artist studied the works of the master of Cadore was strongly contrasted by Jervase, a century later, who fancied that he could surpass Titian; and when he had finished a copy of one of that great master's works, which he thought superior even to the original, he exclaimed: "Poor little Tit! How he would stare!"

Van Dyck continued this interesting analysis until his purse was empty, with prodigal living, and it became necessary to earn money for further support. Recalling the brilliant success which Rubens had enjoyed at Genoa thirteen years before, he directed his steps to that city, where he was favorably received by the noble families who still remembered the notable achievements of his master. His own elegant manners and fair northern beauty disposed them

still more in his favor, and commissions flowed in upon him abundantly. The Balbi, Pallavicini, Raggi, Spinola, and Brignole families gave him a rich patronage, and some of his noblest portraits are still preserved in the Genoese palaces. Among these works, instinct with chivalric refinement and ideal nobility, were equestrian portraits of Giulio Brignole and Gio. Paolo Balbi; the Doge Pallavicino, in his ambassadorial robes; the Marquis Spinola, in armor of polished steel; and a youth of the Imperiale family. The last-named picture was purchased by Queen Christina of Sweden and carried to Rome.

The noble portraits of Senator Balbi and his wife are enriched by the solemn coloring and magistral dignity of Titian's own pencil, combined with perfect drawing. They were purchased from the Balbi Palace by Sir David Wilkie, and entered Sir Robert Peel's collection. The famous 'White Boy' is still in the Durazzo Palace, and represents a patrician lad of the Durazzo family, clad in white satin. Another Genoese portrait was that of the Marchioness of Durazzo, robed in yellow silk, and attended by her two daughters, one of whom wore blue silk

braided with gold. The manner of the local artists was closely followed in this picture, and also in 'The White Boy.' Among the other pictures painted for this princely family were a Virgin and Child and a composition representing Coriolanus receiving his mother and children in the camp of the Volsci.

The equestrian portrait of the Marquis of Brignole, a noble youth on a gray charger, and the smaller picture of his marchioness, robed in dark blue silk embroidered with gold, are still preserved in the Brignole Palace at Genoa, together with several other works by the same hand, including 'The Tribute Money,' which strongly recalls the manner of Titian.

The portrait of Walgenstein dates from 1624, and is now in the Lichtenstein Palace at Vienna, which is so rich in the master's pictures. In the same collection are the portraits of the armor-clad Prince of Nassau, and the martial Prince Ferdinand, the Governor of the Low Countries. In 1625 Van Dyck painted a portrait of Nicholas Rockox, an Antwerp magnate who seems to have been traveling in Italy at this time. This picture for many years adorned the Hall of Assembly at Antwerp.

While he was in Genoa Van Dyck painted that excellent portrait of himself which is now in the Duke of Grafton's collection, showing a blonde-haired youth dressed in a robe of black silk and a purple vest. The famous picture of the Lomellini family, now at Edinburgh, was his chief work in Genoa, and is about nine feet square. Another portrait at Edinburgh was purchased from the Gentili family, and was one of Anthony's Genoese works. Numerous other pictures of this period have been picked up in Italy, and are now worthily enshrined in British palaces.

The master dwelt at Genoa for about three years, at different times, and executed an astonishing number of portraits and other pictures, manifesting a remarkable facility in handling, and a tireless energy; while the rare skill with which he caught the expressions of his sitters was prophetic of his subsequent triumphs in portraiture. But the Genoese pictures are not equal in merit to those of the periods preceding and following, since they have in later times deteriorated in color, and assumed a dark and sombre appearance. It has been suggested that he used the brown tints, then favored by the local art-

ists, in compliment to the Genoese, who had so liberally employed him, and whom he thought to please by adopting the national manner of coloring.

After his first successes at Genoa, the master yearned to visit Rome, the home of the noblest triumphs of art, whose temples had won a new consecration from the genius of Angelo and Raphael. Upon his arrival in the Eternal City he was domiciled in the palace of Cardinal Bentivoglio, who had formerly been the papal nuncio to Flanders, and had then acquired a strong affection for the Flemish people. Bentivoglio commissioned him to make a picture of the Crucifixion ; and he also painted a full-length portrait of the Cardinal, which is still preserved in the Florentine Gallery, and ranks among the master's best works, being instinct with the life of Venetian color. This portrait of the famous historian and the confidant of Urban VIII. bears the date of 1623, and combines nobility and dignity with animation and elegance, showing a masterly execution. The stately prelate is seated, in his cardinal's robes, near a table, on which there is a vase of flowers and a letter. A century later

John Smybert copied this portrait, and his copy, hung in one of the halls of Harvard College, excited the artistic sympathies of the youths Jonathan Trumbull and Washington Allston, who copied it in their turn.

During the same period the young artist painted 'The Ascension' and 'The Adoration of the Magi,' which were afterwards enshrined in the Quirinal Palace. He also executed portraits of Sir Robert Shirley and his wife, which are now at Petworth Castle. That worthy English knight had married a lady of the Persian royal family, and was at this time acting as the envoy of the Shah at the court of Pope Gregory XV., from whom he was soliciting aid against the Turks.

Van Dyck remained at Rome from 1623 until the end of 1624, according to Soprani's account, and painted many pictures, which are still preserved in the Colonna, Corsini, and other palaces. He would doubtless have continued much longer in the city but for the hostility of the resident Flemish artists, whose drunken revels and gross pleasures were thoroughly distasteful to this apostle of a new and purer school. They were

offended at his withdrawal from their tavernings, and affected to regard his knightly manners and dress as the marks of an inordinate pride and self-conceit. It is, indeed, certain that he conducted and costumed himself so ostentatiously that the Romans called him *Il pittore cavaliere sco.* The main cause of the master's troubles seems to have been his abrupt and perhaps contemptuous refusal to be present at a gluttonous supper of initiation, which the Flemish artists usually gave to every new fellow-professional who arrived in the city. A powerful cabal was formed against him, and his works were disparaged as incorrect in drawing and feeble in color. These petty machinations so far disgusted him that he resolved to depart from their contaminating presence, and avoid such a profitless conflict.

His first sojourn was at Genoa, but he abode there only a short time. He soon departed for Sicily, in company with the Chevalier Nanni, and went to Palermo, where he painted a portrait of Philibert of Savoy, the Viceroy of the island. He also portrayed the celebrated female artist, Sofonisba Angosciola, who was then nine-

ty-one years old and quite blind. Her conversation was esteemed as highly profitable by the Flemish artist, who sometimes said that he had received more light on subjects connected with art from the words of a blind woman than from the works of the most illustrious painters. Sofonisba had been a friend of Titian, and had married first a Moncada, of Palermo, and then a Lomellino, of Genoa. Van Dyck had also commenced a large picture for the oratory of the Confraternity of the Rosary, and was apparently beginning a successful career in Sicily, when the plague suddenly broke out in the island, and committed frightful ravages. After his patron, the Viceroy, had fallen a victim to the pestilence, the master fled from Palermo, and took the unfinished picture to Genoa, where he completed it and sent it back to Sicily.

The Prince of Carignan was the subject of several of Van Dyck's most notable portraits, of which the best is the one in the Turin Palace, where the gallant noble, in gilded armor, is riding a powerful gray charger. Other portraits of the Savoyard Prince are still preserved at Windsor Castle, at Munich, and in the late Tomkison collection.

Soon afterwards he met the Countess of Arundel, who was then traveling in Italy, and attended her as far as Turin, but declined her urgent request that he should continue the journey to England. Returning to the patronage of the Genoese nobles, and the cheerful hospitalities of his countryman, Cornelius de Wael (whose portrait he painted), he abode there for some time longer. He also visited Florence, and executed a few pictures there, enjoying, meanwhile, the friendship of Justus Sustermans, the celebrated Flemish portrait-painter and artist to the Tuscan court. It is believed that he wandered to Milan and Brescia; and the Cathedral of Fano contains a portrait of one of the Rainalducci family, painted by him.

It is thought that the noble portrait of the Duchess of Savoy, now in Lord Aberdeen's collection, was made at Turin, when Van Dyck was in that city. She is a brown-haired lady, erect and stately, and clad in robes richly embroidered with gold lace. The Duke Charles Emanuel of Savoy was also depicted, armor-clad and decorated with the Order of the Immaculate Conception.

## CHAPTER III.

Return to the North. — Slow Public Appreciation. — Religious Pictures and Portraits. — Rubens. — Hostile Rivals.

TOWARDS the close of the year 1626 Van Dyck returned to his native country, after an absence of over four years. The memory of his former achievements and of his recent successful career in Italy secured for him a warm reception, but the overshadowing fame of Rubens was so vast that it left but a secondary place for his former pupil. Indeed, Van Dyck found it difficult, for a time, to get any contracts, and remained almost without occupation. The elder Teniers once met him in the street, and said: "Well, how are your affairs now? Do the people begin to appreciate your works? Do you get any commissions?" To whom Van Dyck made answer: "I have hardly had time yet, being so lately arrived from Italy. But I certainly could be treated with more consideration. Do you see that fat brewer, who is now passing us? I offered to portray his

lumpy face for two pistoles, and he laughed at me, and said that my prices were too high. I assure you that I shall not remain long in this city unless the wind changes."

At last a member of the Confraternity of the Virgin commissioned the master to paint an 'Adoration of the Shepherds' for the Church of Notre Dame at Dendermonde; and when it was finished the brethren esteemed that the contract price, four hundred florins, was too much. The impecunious artist was forced to beg his patron to take the picture, and gave with it a portrait of the brother himself. The painting was ultimately bequeathed to the confraternity, and the portrait remained in the family of its subject, though four thousand florins was offered for it.

By these and similar mischances, and the slowness of public recognition of his merits, the master was filled with chagrin, and well-nigh brought to necessity. Rubens was the principal, though unwitting, cause of his troubles, and to him the distressed artist made urgent complaint. The very next day the old master went to Van Dyck's studio, and, after speaking very cheerily to him, purchased all the paintings which he then had

finished. Rubens retained ten of his great disciple's pictures as long as he lived. Houbraken and Descamps state that Rubens gave a further proof of his respect by offering his daughter in marriage to Van Dyck, but that the latter declined the flattering proposal, since he was already smitten with a hopeless love for her mother. Michielis, however, characterizes this anecdote as "sovereignly curious," because at that time Rubens had no daughter, while his wife had died before Van Dyck returned from Italy.

In 1628 the sunshine of prosperity broke over the path of our artist, when the Augustinian monks gave him an order for an altar-piece for their church. This great work represents St. Augustine in ecstasy, sustained by angels, and looking into heaven at the three Persons of the Godhead. The majestic picture falls short of its highest effect by reason of the lack of a large mass of light, and Reynolds severely criticised it on that ground. But this fault was not perceived when the work was first completed, since the artist had formed his main light by draping the saint and the angels in light-colored robes.

The prior, however, reminded him that the robes of the Augustinians were black, and said: "No one could recognize the founder of our order in your white-robed saint, so you must either blacken his garments, or else keep the picture yourself." The artist bewailed the necessity, but complied; and was then informed that the convent treasury was empty, and he must wait for his pay. It was not until he had painted another picture ('The Crucifixion'), and presented it to the monks, that he received the six hundred florins which were his due.

From this time Van Dyck's position was secure, and he was kept continually engaged on honorable and lucrative commissions. In some degree this activity was due to the frequent absences of Rubens, who spent much of the next few years on diplomatic missions from the Archduchess Isabella to the courts of London and Madrid. Descamps enumerates upwards of thirty pictures which Van Dyck painted, during this period, for the churches and public buildings of the Low Countries.

Other pictures of this period were 'The Crucifixion' for St. Michael's Church at Ghent, a

magnificent work, which is now nearly destroyed by cleansing and restoration; and 'The Crucifixion' which is now in Mechlin Cathedral. The latter, showing Christ on the Cross, between the two thieves, and a Murillo-like Madonna, was characterized by Sir Joshua Reynolds as "upon the whole one of the first pictures in the world, and gives the highest idea of Van Dyck's power; it shows that he had truly a genius for history painting, if it had not been taken off by portraits." About the same time, the master also painted a corporation picture, containing the portraits of twenty-three magistrates of Brussels, as they sat in council. This curious work was destroyed in 1695, during the bombardment of Brussels.

The Marriage of St. Catherine' is a composition wherein the Infant Jesus places a ring on the finger of the saint, while the Virgin crowns her with flowers. So superlative are the beauties and divine expressions of the Virgin and Child that this picture has long been called *La plus belle des Vierges.* It was brought from Brussels to England in 1820, and sold to the King, for 2,500 guineas. Another splendid work, which

passed from Brussels to Windsor, was the 'Christ Healing the Paralytic,' a broad and vigorous composition, which for many years passed for Rubens's.

One of the most tender and beautiful compositions of the master was 'The Infant Saviour Crowning St. Rosalie,' a large and richly-colored picture which was painted for the hall of the Congregation of Jesuits at Antwerp. It was afterwards carried to Prague, and is now in the Vienna Belvedere. The Munich Gallery contains two more of Van Dyck's pictures of the same saint, showing the appearance of the Holy Trinity to her, and her transportation to heaven by angels. Another fine picture painted for the Jesuits' hall (and now at the Belvedere), was 'The Virgin Appearing to St. Hermanus.'

The magnificent 'Ecce Homo,' now at Potsdam, was closely based on Titian's picture of the same subject, which is now in the Louvre. This fine work of Van Dyck's was copied in an engraving of Langot's, of the extraordinary dimensions of seven feet by five. The 'Ecce Homo' and large pictures of 'St. John the Baptist and 'St. John the Evangelist' were painted for

the Ladies' Church at Bruges, and were purchased by the King of Prussia from the Bruges Academy, in 1755, for 20,000 florins. Another picture wherein Titian was closely followed, at least as far as copying the head, was the magnificent equestrian portrait of the Emperor Charles V., which is now in the Uffizi Gallery.

For the Recollet Church, at Antwerp, Van Dyck painted excellent pictures of the 'Marriage of St. Catherine' and 'The Entombment of Christ.' The Recollets of Mechlin were also liberal patrons, and had the master paint, for their church, the famous Crucifixion between two thieves, besides pictures of St. Bonaventure and St. Anthony.

The Capuchin monks of Brussels received from Van Dyck pictures of St. Francis and St. Anthony of Padua, which reverted to the Brussels Museum when the convents were closed. Even little Dendermond had her master-pieces by Van Dyck, 'The Adoration of the Shepherds' and 'Christ Expiring on the Cross,' which were enshrined in the parish church. The last named was carried to Paris by Napoleon's art-foragers, and was returned to the village-altar after the peace which was won at Waterloo.

Lille also was highly honored by the pictures of the great master, and here again the Recollet monks seem to have been the chief agents in securing these noble works. Their church was adorned with his compositions, representing 'The Assumption of the Virgin,' 'St. Anthony,' and 'The Crucifixion,' all of which have disappeared since the monasteries were closed. 'The Dying Saviour,' formerly in this convent, and now in the Lille Museum, is one of Van Dyck's noblest achievements, in which he gives the fullest expression to his hatred of evil and injustice. In this trait the master has been called the foremost of modern artists, and the most eloquent and powerful of the men who protested in color against the iniquities which seem to rule the world. The face and figure of the dying Christ appear like those of Prometheus, filled with agonizing protest against the triumphs of darkness and the unjust torments which fall upon the just and innocent. The two Maries, at the foot of the Cross, are overpowered by the deepest distress, and look, in their desolation, upon the piteous expiring victim.

'The Entombment of Christ' was the theme

of several of Van Dyck's grandest and most solemn compositions, wherein he shows the intensity of the grief and despair of those whom Christ left behind him. The Munich Gallery contains two of these, which have often been engraved; and others are at Vienna and Antwerp, and in England. One of the best illustrations of this theme was painted for the church of the Beguine Nunnery, in which two of the artist's sisters had taken the veil. For the Facontine Convent, wherein his sister Anna was a nun, he painted a 'Holy Family.' At Vilvorde, the Hospital of Religious Women had a composition of the Virgin and Child appearing to St. Anthony of Padua.

During the same period the master executed many of his best portraits, including those of the Cardinal-Infante and the Archduchess Isabella; equestrian portraits of the Duke of Alva, the Duke of Arenberg, and Prince Thomas of Savoy; the Bishop of Ghent and the Abbé Scaglia; and Marie de Medicis, the Queen-Mother of France, and her son, the Duke of Orleans, both of whom had fled to Brussels to escape the plots of Richelieu. He also made many of the exquisite

sketches *en grisaille*, of the most renowned men of the time, in letters, arts, or arms, which were engraved by Martin van den Enden. The Duke of Buccleuch now possesses the portraits of thirty-seven eminent artists and others of the seventeenth century, executed in brown and white, and made by Van Dyck for engravers to work from. These pictures were afterwards in the collection of Sir Peter Lely. They were destined to be used in the famous book called "Centum Icones;" and are each about nine and one half by seven and one half inches in size. Blanc says that in these, above all his works, Van Dyck should be studied, since he here shows an unwonted originality, fearlessness, and enthusiasm. A few of them have been scattered into other collections besides that of Buccleuch. Of these pictures, thirty were engraved by Paul Pontius, whose delicate and graceful works fairly represented their great originals. Twenty more were engraved by Vorsterman, with equal skill and insight.

In 1627 and 1628 the master painted the two exquisite portraits now in the Hague Gallery, representing a young lady and a gentleman in the

prime of life. These have been called the Duke and Duchess of Buckingham, but without reason ; and the lady has been engraved as "Anna Wake." The portrait of Gaston, Duke of Orleans, is now at Windsor, and shows the royal peer at full length, wearing a cuirass, and adorned with the Order of the Holy Ghost. Another of the Windsor portraits represents the Count Vandenburgh, the grim warrior who commanded the Spanish army in the Netherlands.

Many of the generals and princes who led the opposing armies in the Thirty Years' War were portrayed by the hand of Van Dyck, and it is supposed that for this purpose he visited the scene of the hostilities, in Germany. Among the illustrious chieftains thus depicted were the Swedish King, Gustavus Adolphus ; Ferdinand II., the Emperor of Germany ; and the famous generals, Wallenstein, Tilly, and Pappenheim. De Piles says that the master also went to Paris, about this time, on the invitation of Cardinal Richelieu.

Rubens was portrayed several times by his great disciple, and the best of these works is the elegant and dignified full-length now at Althorp,

wherein he appears as about forty-five years old. Another, taken about five years earlier, and now in the Duke of Buccleuch's collection, has been engraved eight times. A small and spirited painting *en grisaille* shows Rubens and Van Dyck in the same picture, surrounded by emblems and allegories, and overlooked by Minerva and Mercury. This was painted for and engraved by Paul Pontius. In the National Gallery there is an interesting picture by Van Dyck, of three persons, discoursing on art, and the principal figure is incorrectly called Rubens. Edmund Burke told Angerstein that this was Sir Joshua Reynolds's favorite picture, and certainly it was given an honorable place in his collection. Rubens's portrait was introduced by Van Dyck as the head of the Emperor Theodosius, in the great picture which he made of the historic scene between that sovereign and St. Ambrose, the Archbishop of Milan, wherein the latter excluded the Roman chief from Milan Cathedral. The picture was an adaptation from a similar composition by Rubens himself; and is now in the British National Gallery.

Cornelius vander Geest was a celebrated Flem-

ish amateur who was on intimate terms with both Rubens and Van Dyck, the former of whom painted for him the grand picture of 'The Battle of the Amazons,' while the latter immortalized his features in one of the finest portraits in the world. This work, which Mrs. Jameson calls "the wonder and despair of modern portrait painters," is in the British National Gallery, where it is erroneously called 'Gevartius.' It was so highly esteemed by the artist himself, that he used to carry it about as a specimen of his utmost skill.

There are several portraits of the Prince Palatine, from Van Dyck's hand. The magnificent equestrian picture of the Duke of Arenberg, a noble Flemish chieftain, was ordered by the Prince Palatine, and represents the Duke clad throughout in armor, mounted on a bay charger, with a march of cavalry in the background.

John Breughel's portrait, now at Munich, was painted by his friend and comrade Van Dyck; and five etchings were made of him and his brother, who were called, in compliment to their proficiency in their respective departments of painting Hell Breughel and Velvet Breughel.

Another artist-friend and co-laborer was Francis Snyders, whose portrait now adorns the Munich Gallery, and has been twice engraved. He also depicted Snyders with his wife and child, in a handsome picture which is now at St. Petersburgh. Two portraits of Paul de Vos, the game painter, and his wife, have now been widely separated by the chances of picture sales. Other subjects were, Colin de Noli and Fiammingo, the sculptors; Van Ertvelt, the marine painter; Peter Snayers, Lucas Van Uden, and Palamedes. Henry Liberti was a celebrated organist of that period, and no less than four fine portraits of him were made by the master.

The canon Antonio de Tassis was a distinguished artistic amateur of Antwerp, whom Van Dyck portrayed in his black robes, holding his forefinger between the leaves of a book. The picture is now in the Lichtenstein Gallery together with that of the fair Maria Louisa de Tassis, in a rich silk robe with white satin bodice and sleeves, trimmed with gold cord, and adorned with precious stones.

The venerable Malderus, Bishop of Antwerp, also sat to Van Dyck, and the results were the

two fine portraits now in Windsor Castle and the Antwerp Academy, wherein the shepherd of the hard-won Catholic fold by the Scheldt is robed in his full ecclesiastical costume. Another illustrious churchman, the Abbé Scaglia, Spanish commissioner to the Treaty of Munster, was the theme of one of the master's finest productions, in which the venerable diplomat is portrayed in the robe and bands of his profession, and leans gracefully against the plinth of a column.

The Duke of Nassau and his wife and four children formed the subjects of a large portrait-group, clad in the richest garments, and arranged in a stately vestibule. This is the painting, now in England, which Dr. Waagen calls the most magnificent family-picture in the world.

The Archduchess Isabella was portrayed by Van Dyck several times, but always in the dress of a religious order of which she was the abbess. These have often been engraved by skillful burins. Two other princesses of the House of Austria were painted in the habit of the Carmelites of the Royal Convent, and the picture is now at Madrid. One of these was the Infanta Donna Margarita. The Infante Don Ferdinand, brother

of Philip IV. of Spain, was depicted on horseback, clad in armor, and attended by an angel sent to destroy the rebel armies.

The beautiful Margaret of Lorraine, Princess of Phalsbourg, frequently enlisted Van Dyck's pencil to portray her aristocratic features. The finest of these portraits are the full-length pictures now at Florence and in Lord Carlisle's collection, which are rich in delineations of jewels, silks, and white satin.

In those days the tombs of persons of consequence, inside the churches, were frequently adorned with pictures of the deceased. Among Van Dyck's works of this class were portraits of Marie Anne Schoten, for St. Gudule's Church at Brussels: John Snellincks, the favorite battle-painter of the Spanish Governors, for St. George's Church, at Antwerp; and Henri Van Balen and his wife, at St. Jaques Church. The tomb of Waresguiel, in a rural Flemish church, was adorned by Van Dyck's painting of 'The Seven Acts of Mercy,' executed in 1629, and introducing the artist's own portrait and nineteen figures.

One of the finest works painted by Van Dyck

prior to his departure for England, was 'The Elevation of the Cross,' executed on the order of the canons of St. Martin's Church, at Courtrai. He exerted himself to the utmost on this picture, in order to establish his reputation at home, and to silence the detractions of his inferiors, by producing a perfect masterpiece. He succeeded in this endeavor, and the new production was visited and highly commended by the foremost artists and critics of the Low Countries. Numerous spicy stories have been current for centuries about the contumelious treatment which the artist received from the unappreciative canons, and how he at last became even with them. But the latest and best authorities regard the accounts of this disagreement as pure fictions, and give extracts from Van Dyck's letters to show in what high esteem he held and was held by the Courtrai ecclesiastics.

Michielis calls this picture "one of the most admirable *chefs-d'œuvre* that the art of painting has ever produced;" and finding therein an index of the difference between Rubens and Van Dyck, holds the latter as superior in poetic sentiment profound thought, harmonious sweetness,

and noble elegance. Rubens excels in masterly unity, inexhaustible originality, and unbroken harmony of conception and execution, differing therein from the other, whose style was influenced by his various surroundings, now of Venetian art and now of the Lowland colorists, and by the restrictions and exactions of the insular nobles. Rubens was the inventor and greatest master of a new manner, which his illustrious pupil in some regards improved and spiritualized. Mengs has recorded an opinion that Van Dyck excelled even Correggio in delicacy.

Shall we follow Michielis in his translation of Van Dyck's motives in his religious paintings? If we do, we shall see the faces of the martyrs turned toward the skies with looks of reproach and anger, abnegation and humility alike forgotten, and replaced by a reckless scorn. We shall see the artist covertly reproaching Heaven for the deluge of blood which, in the name of the Prince of Peace, had flowed over Germany and the Netherlands; and glaring insolently at Him that sitteth on the Throne, through the eyes of His elect martyrs. Elsewhere the critic finds

downcast and dejected heads of moribund saints, hopeless and full of anguish, marking a belief that the sacrifice, so nearly complete, was altogether fruitless. But how often does the man of ink see far more in the works of the man of colors than had ever been put into them, and allegorize or fantastically interpret their expressions into a dishonest opposite of their original simple significance? Titian had his Aretino, and Turner his Ruskin, the one belittling and the other too far ennobling the natural and rational meaning of the products of the studios. It may, perhaps, be safer then to leave the translation of Van Dyck's religious paintings to the thousands of ecclesiastics and millions of Lowland Christians, who have for centuries found them rich in spiritual instruction and replete in lessons of faith, love, and humility.

Van Dyck's Madonnas are filled with natural humanity and tender maternal sentiment, and captivate the spectator by their fresh and virginal beauty, and their noble and graceful attitudes. In them maternal love attains its highest transfiguration, and is intensified by an element of brooding solicitude. Their flesh-tints are of the most

brilliant and true, and the draperies show the fairest and most befitting colors. More substantial than the spirit-like Umbrian Madonnas or the ineffable Spanish Mothers of God, Van Dyck's Virgins are far more refined and saintly than those of Rubens, and are etherealized as far as the North Sea parishes would care to have them. One of the most exquisite of these is now at Bridgewater House, and exhibits the rich and brilliant colors of Titian, in combination with chaste design and divine expression. A duplicate is at Dulwich College. Four engravings have been made from this rare picture. Eighteen other Madonnas by Van Dyck are still preserved in well-known collections, and bear the same tender and humanistic traits.

The two magnificent pictures of the dead Christ, in the Antwerp Museum, appear to have been executed in Van Dyck's third decade, one in Italy, under the influence of Titian's warm and sombre coloring, the other in the North, when Rubens's manner was in the ascendant.

While Van Dyck was thus adorning his native land with the rich fruits of his genius, his rivals in art were assailing him on all sides, and defam-

ing his character. His old studio-comrades publicly ridiculed his manner of painting, and gave ludicrous descriptions of his peculiar usage of the implements of art. He was not injured abroad by these attacks, but his peace was greatly troubled by their continual recurrence. Having no desire to combat such opponents, and being unable to endure their malice, he resolved to depart from his native land, and seek rest under other skies.

One of the last misadventures which the master encountered in his native land was at the palace of the Bishop, who had summoned him to make his portrait. Sending his painting implements to the care of the porter, the artist presented himself before the prelate, who was reposing his colossal limbs on a green velvet sofa, and scarcely deigned to notice his presence. "Are you not come to make my portrait?" cried the burly ecclesiastic, after Van Dyck had coolly returned his insolent stare, and helped himself to a chair. "I am at Your Eminence's service," answered he. "But why don't you go and get your implements?" said the Bishop: "Do you think that I shall bring them for you?" To

whom the painter calmly replied: "Since you have not ordered your servants to bring them to me, I inferred that you wished to render me that service yourself." Whereupon the angry churchman leaped up, and cried: "Anthony, Anthony, you are only a little asp, but you contain a great deal of venom." The artist hastened to the door, lest the sanctimonious giant should crush him, and, when he reached the threshold, sent back a parting shot: "My lord Van der Burch, you are a voluminous personage, but you resemble the tree which produces the cinnamon. The bark is the best part of you."

## CHAPTER IV.

**Flemish Art in England. — Van Dyck's Unsuccessful Journey. — Lord Arundel. — Charles I. — Invitation to the British Court.**

ENGLAND had not yet developed an art-school of her own, but was prodigal of welcomes to the artists of the Continent. Nearly a century before Van Dyck's birth, Jan van Mabuse, the friend of Albert Dürer and Lucas van Leyden, had visited the court of Henry VII., and met a favorable reception. The Eighth Harry invited Raphael and Primaticcio to London, and when he could not get them, he secured the services of Luca Penni, Raphael's pupil, and other Italians, with Cornelisz and several miniaturists. The bluff old Hans Holbein also abode in England at this time, and received a goodly pension. During the reign of Bloody Mary and her Spanish husband, Philip, several pictures were painted by Titian for the latter, and arrived at London. The Emperor Charles V. also sent Antonio More to

Mary's court, where he stayed a few years. Queen Elizabeth had no interest in art, but during her long and prosperous reign the first English painters of any note arose, bearing the now almost forgotten names of Cooper and Hillyard. James I. allowed the arts to take their own course, without any help or hindrance from his blundering attentions; but his nobles began the first collections of pictures in Great Britain, and Arundel and Buckingham were generous protectors of artists. Between 1606 and 1620 the skillful portrait-painters Paul Vansomer, Cornelis Janssen, and Daniel Mytens came over from the Netherlands, finding munificent patrons among the British nobles, and meeting with no competition from the inferior insular artists. When the reign of the cold bigot, James I., had ended, and the generous and art-loving Charles had ascended the throne, many of the Lowland painters looked toward London as the field of their future emolument. Jan Lievens, Rembrandt's fellow-pupil; Gerard Terburg, the inimitable painter of satins; Gerard Honthorst, Caravaggio's imitator, whom the Italians called *dalle Notte;* Cornelius Poelemburg, the author of dainty landscapes;

and Henry Steenwyck, a proficient in architectural painting, — all these were welcomed and well paid by King Charles. The resplendent works of Rubens had created a high appreciation of the Flemish school of painting, and a desire to possess some of its noble works. King Charles ennobled Rubens, and tried in various ways to retain him at court, but in vain, for the princely artist preferred to dwell among his own people. It was natural that the disappointed sovereign should turn to the next best, and seek to adorn his court with other able Continental artists.

According to the Antwerp Academy catalogue, Van Dyck endeavored to avail himself of this disposition of the British court, and made a visit to London in 1629. Geldorp, a portrait-painter of Antwerp, was living in London at this time, and entertained the new-comer as long as he remained in the city. It seems that he failed to secure any encouragement, or to get an introduction to the King, whereupon he returned to the Continent in deep chagrin. There is a tradition that during this unsuccessful expedition Van Dyck found a generous patron in Henry Percy,

the Earl of Northumberland, who had just been released from imprisonment. He took the artist to Petworth, and retained him there for six months, while he painted the portraits of several members of the Percy family, which now adorn the White and Gold Room in that famous mansion. The Earl had fought in the Low Countries and against the Armada, but was afterwards imprisoned in the Tower of London for sixteen years, on suspicion of favoring the Romanists, as his father had also been confined for his sympathy with Mary, Queen of Scots.

After his return, Van Dyck is reported to have visited Paris, where he painted several portraits, including one of M. Chartres, a famous dealer in articles of *vertu*.

Charles, the British sovereign, was not the direct heir to the throne, since his brother Henry was the elder; and the latter once said that when he became king he should make Charles Archbishop of Canterbury. Perhaps in this case the royal house of Stuart would not have gone down, drenched in the blood of its chief and of faithful Scotland. But Henry died, and Charles, the elegant scholar, the versatile amateur, the weak

and wavering politician, ascended the throne, in 1625. Walpole says that "the accession of this prince was the first era of real taste in England." He soon enriched the collections which he had already begun by buying the splendid gallery of the Dukes of Mantua, which they had been a hundred and fifty years in forming. Charles also bought twenty-three Italian pictures from a servant of the Emperor Rudolph II., and many other paintings in Germany and Flanders. The courtiers and diplomats at the British court found that the best means of gratifying the sovereign was to give him works of art, and many of these beautiful peace-offerings were sent to the royal palace. Several skillful connoisseurs were stationed abroad to purchase others, and, as the ancient chronicler says, "the king caused a whole army of old foreign emperors, captains, and senators, to land on his coast and do him homage in his palaces."

Lord Arundel was justly called by Evelyn, "the great Mæcenas of all politer arts, and the boundless amasser of antiquities;" while another has entitled him "the father of *vertu* in England." Though he was Lord High Marshal

of England, he led a life of feudal reserve, and amused himself chiefly with his collections. The Arundelian Marbles were gathered for him, in Greece and her islands, by William Petty, the uncle of the founder of the famous Lansdowne family. The Earl also purchased many paintings and antique medals from Vanderborcht, Rubens, and other Continental artists; and the great galleries of Arundel House were adorned with thirty-seven statues, one hundred and twenty-eight busts, and two hundred and fifty ancient inscribed marbles. He also developed the genius of Inigo Jones, and introduced the new method of building with brick into London, which had previously been constructed mainly of wood. When the conflict began between the King and the English people, Arundel was sagacious enough to abandon the distracted island, and fled to Antwerp with his collections. He died at Padua; and the treasures which he had accumulated were divided among his heirs, and some part of them eventually came into the possession of Oxford University, where they are still known as the Arundelian Marbles. One of the Earl's favorite schemes was to divert a part of the Eng-

lish emigration, which was so rapidly moving westward across the ocean, and to form a powerful colony in Madagascar. This pet idea was illustrated in one of Van Dyck's portraits of Arundel and his countess, wherein the Earl is seen pointing to the island of Madagascar, on a globe. Several other beautiful portraits of the noble connoisseur are now preserved in England.

The Duke of Buckingham, Arundel's implacable enemy, long held the position of royal favorite, and kept the Earl in retirement. His hostility was the more easily victorious, since Arundel had come under the King's displeasure by allowing his son, Lord Maltravers, to marry Lady Stuart, the daughter of the Duke of Lennox, whom Charles had destined for the bride of Lord Lorne. But when Buckingham died, in 1628, the Earl resumed the position in the royal favor which his congenial disposition and high talents merited. This nobleman was the same who had befriended Van Dyck many years before, and now, at his advice, the King invited the Flemish artist to visit the English court. Bellori relates this circumstance, and states that he derived his information from Sir Kenelm Digby,

who was at that time the ambassador of Queen Henrietta Maria of England, to the Pope. The King's desire to enlist Van Dyck in his service was increased by the sight of a picture of 'Rinaldo and Armida,' which was bought in Antwerp for the royal collection by Sir Endymion Porter. This gentleman, a groom of the bedchamber, and colonel of the Seventh Foot Regiment, was beloved by James I. for his admirable wit, and by Charles I. for his learning, wide travels, and sweet temper; and was afterwards outlawed by the Commonwealth's Parliament. He visited Van Dyck in 1629 and paid seventy-two pounds for the 'Rinaldo and Armida.' Afterwards the artist painted a portrait of Porter and his family, which is now owned by Viscount Strangford, and several other portraits of the merry knight himself.

Walpole quotes Mr. Beale's diary for the cause of the King's invitation to Van Dyck, which doubtless combined with Arundel's suggestions to insure the result: "Upon that he [Lely] took occasion to speak of Mr. Nicholas Lanière's picture of Sr. Anto. V. D., doing which, said he, Mr. Lanière himself told me he satt seaven en-

tire dayes for it to Sr. Anto., and that he painted upon it all of these seven dayes, both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise that tho' Mr. Lanière satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction. This was the picture which, being show'd to King Charles the First, caused him to give order that V. Dyck shou'd be sent for over into England." When the royal collection was broken up, in 1649, Lanière bought this picture. Subsequently Van Dyck painted another portrait of the versatile chapel-master, showing him as David playing the harp before King Saul.

Late in 1631, Sir Balthazar Gerbier, the British minister at Brussels, purchased Van Dyck's picture of the Virgin and St. Catherine, and sent it to London for the Lord-Treasurer Weston to present to the King or Queen, as a New Year's gift. The artist thanked Gerbier for this act, having resolved to take himself also to London again, but afterwards changed his mind, and involved the worthy diplomat in serious perplexi-

ties. Anthony even declared that the picture aforesaid was a copy, and not from his own hand; whereupon Rubens became involved in the controversy by asserting that it was surely Van Dyck's work, and suggesting that if he persevered in disowning it "he should be put to the test in order to see if he will do better." The Archduchess Isabella summoned Van Dyck into her presence, and reprimanded him for his fickleness. It is impossible to ascertain the motives of Van Dyck in thus conducting this obscure affair, but it is evident that he was subjected to deep wounds by the reproofs of his old master and his sovereign. The trouble was probably with Gerbier, who appears to have concealed a part of his instructions, and then fiercely denounced the artist to the British court.

Sir Balthazar was the intimate friend of Rubens and Van Dyck, having been originally an artist himself and miniaturist to Charles I., who afterwards knighted him and made him an ambassador. He repudiated his connection with painting, and became an obsequious and successful courtier. Rubens painted his wife and child, and Van Dyck composed a family group consist-

ing of Sir Balthazar, his wife, and nine children. The latter was left in Holland until Prince Frederick sent over and bought it for Windsor Castle. Gerbier afterwards went to Surinam, and endeavored to turn the tide of emigration thither from New England by publishing a book entitled "Sir Balthazar Gerbier's Manifestation of Greater Profits to be done in the Hot than the Cold Parts of America."

In recounting the artistic tastes of the British King and nobles, the gloomy reverse of the picture must needs be glanced at. Under the Puritan government which succeeded the execution of Charles I., the cause of art suffered deplorable losses, and the victorious Roundheads were not satisfied with the flight of the painters and the cessation of production, but dispersed and even destroyed some of the finest existing collections. In 1645 Parliament voted that all the pictures at York House which included representations of the second Person of the Trinity or of the Virgin Mary should be burnt, and other galleries were gleaned in the same way. A man was hired for half a crown a day to break the great stained windows of Croydon Church The royal collec-

tions were dispersed in every direction, and many of their treasures passed to the Continent. After the Restoration Hugh Peters was examined as to the disposal of these priceless articles, but obstinately refused to divulge their whereabouts, although his execution was near at hand. (This was the same Hugh Peters who was for some years a preacher at Boston, in New England, and used to exhort on the ships anchored in Nantasket Roads.)

## CHAPTER V.

**Settlement in London. — Knighthood. — A Royal Protégé. — Favorite Ladies. — Commissions from the King.**

VAN DYCK arrived in London in the spring of 1632, and received a flattering welcome from the King. He was assigned a residence in the house of Edward Norgate, a skillful illuminator, and a relative of Sir Balthazar Gerbier. Norgate had made a tour in Italy to purchase pictures and statuary for the Earl of Arundel, who afterwards had him appointed Windsor Herald and Clerk of the Signet. Van Dyck's expenses were borne by the Crown, and at a later day the King endeavored to arrange with the great architect, Inigo Jones, for a suitable house in which he might dwell. Finally he was assigned apartments in the Blackfriars, and a summer residence at Eltham, in Kent. The latter was perhaps in the great royal mansion of Eltham Palace; though Vertue found an old house in Eltham wherein were several sketches of scenes in Ovid, painted

in two colors and attributed to his hand. His city residence was one of the buildings which had been erected from the materials and on the site of the great Convent of the Black Friars, after its suppression by Henry VIII. The houses fronted on the Thames, and were thus insured good lights, a circumstance which made them favorite abodes for artists; and they were also more easily accessible to the nobles, who rarely visited the city except in their barges on the river.

Van Dyck was appointed Principal Painter in Ordinary to their Majesties, and Daniel Mytens, "the King's picture drawer," was so annoyed by thus being superseded that he begged permission to return to his home at the Hague. Charles kindly said that he could find employment enough for both Van Dyck and him; but he could not endure the new state of affairs, and soon returned to Holland. Cornelis Janssen was another Lowland artist who lived at this time in London, and his studio was also in the Blackfriars.

The court-painter was quickly set to work on most august commissions, and executed a full-

length of the King and a half-length of the Queen; and a glorious family picture of the King in his royal robes, with the young Prince Charles at his side, and the Queen with the infant Princess Mary in her arms. This composition is now in the Van-Dyck room at Windsor Castle; and Mrs. Jameson has well remarked that "it is hardly possible, remembering the sorrows and the troublous times which afterwards burst on this devoted family, to look without an emotion of pitying complacency on this representation of domestic happiness, security, and royal dignity, set forth in all the enchanting illusion of art." Duplicates of this work are now owned by the Dukes of Richmond and of Devonshire, and the group of Charles and his son alone is in Lord Normanton's possession.

The courtly manners and chivalric refinement of the Flemish painter made him a great favorite of the King, who conferred the honor of knighthood upon him within three months of the time of his arrival, and presented him with a gold chain, to which was attached the royal portrait set in brilliants. Charles frequently went along the river in his barge, from Whitehall to the

Blackfriars, and spent many hours with his artist, watching him while he painted, and hearing his brilliant conversation on the great art-works of Italy and the Continent. Here, at least, he was secure from the boding murmurs of popular discontent, and from the passionate throbbings of the half-rebellious nation.

During his first year in England Van Dyck was fascinated by the beautiful and notorious Lady Venetia, the wife of his friend and patron, Sir Kenelm Digby, and painted as many as four portraits of her. One of these, now at Windsor Castle, is a noble specimen of his skill in its best period, and shows the lady under the attributes of Prudence, with symbolical figures of Deceit, Anger, Envy, and Profane Love bound beneath her feet. The artist made a small duplicate of this composition, for his own possession. In 1633, in her thirty-third year, death suddenly removed this fair but frail daughter of the Stanleys and Percys; and Van Dyck made a beautiful portrait of her lying dead on a couch, with a faded rose beside her. The face has the expression of a tranquil slumber, but its pallor denotes that there shall be no awakening. The picture

is now in Earl Spencer's collection at Althorp, with a duplicate, or copy, at Dulwich. It is supposed that Venetia's husband, who loved her devotedly, unwittingly caused her death by administering certain potions to heighten her charms, since he was an adept in the occult sciences. The picture of Venetia as Prudence was executed as a memorial of the lady's victory over calumny; and Hazlitt says that "it would be next to impossible to perform an unbecoming action while it hung in the room." Van Dyck's pictures of Sir Kenelm and Lady Digby were afterwards reproduced by the skillful miniaturist Peter Oliver, who copied many of the master's paintings, and had his own portrait executed by Van Dyck. Another of the master's pictures of this family shows Sir Kenelm with his wife and two sons, and is now at Sherborne.

The portrait of Sir Kenelm Digby, now at Windsor, depicts a man of strong features, with a sandy beard and a powerful head. A sphere stands on the adjacent table, and refers to his astrological studies. There is more of the nineteenth-century American in this picture than in any other that Van Dyck ever painted; yet

Digby was a mystic, a bigoted Catholic, and a haughty placeman. Withal, he was a marvelous traveller and linguist, famous for noble address and personal attractiveness, a profound student, and a daring experimenter in science.

In August, 1632, the King ordered his treasurer to pay Van Dyck two hundred and eighty pounds, for portraits of himself, the French King's brother, and the Archduchess Isabella, at twenty-five pounds each; the Queen, the Prince and Princess of Orange, and their son, at twenty pounds each; the Royal Family, one hundred pounds; the Emperor Vitellius, twenty pounds; and for mending the Emperor Galbus, five pounds. Nine months later he received four hundred and forty-four pounds, for nine portraits of the King and Queen; and several royal orders for similar large sums were issued during the next few years. The Roman Emperor's portrait was to complete a set, the others of which were painted by Titian. At this time the master's prices were twenty pounds for a half-length and twenty-five pounds for a full-length portrait, the relative value of money being then about four times what it is now. In

1638 his prices had risen to thirty pounds for a half-length and fifty pounds for a full-length.

The records of the Exchequer show that the court-painter was constantly employed by the King for the first two years after his arrival; and during the same period he received many lucrative commissions from the foremost nobles of England. In October, 1633, he was favored with the grant of an annual pension of two hundred pounds. But his innate princely tastes had been further developed by familiarity with the splendid establishment of Rubens, and by his residences in the sumptuous palaces of his Italian patrons. He had always been extravagant, and now that means were afforded, his expenditures kept even pace therewith, and he fully indulged his taste for the elegances and refinements of life. He sought to rival even the establishments of the great nobles who lived in London, and surrounded himself with a retinue of servants and the appointments of a patrician household. He gave great feasts to his sitters, in order to study their features when relaxed and in repose; and afterwards retouched their portraits with the natural expressions thus

caught. Since he was fond of music, many talented composers and performers frequented the house, and enjoyed his unstinted bounty. The King's visits to the studio made it a favorite resort for the most celebrated wits and nobles of the court, as well as for the fashionable persons of the city, and for people who were seeking the royal patronage.

On one occasion, when the King was in company with Lord Arundel and Van Dyck, the former was speaking to his master about some matters of household expenses, when Charles turned to his painter, and said: "And you, Sir Knight, know you what it is to want three or four thousand pounds?" "Yes, Sire," answered Van Dyck: "He who keeps his house open for his friends, and his purse for his mistresses, will soon find a vacuum in his coffers." He spent great sums on the latter class of parasites, the chief of whom was the famous Margaret Lemon (Sir Endymion Porter's friend), whose portrait by Van Dyck has often been engraved. Besides this portrait, which is at Althorp, he represented her as Judith, in a picture now owned by Lord Waldegrave. She was deeply attached to him,

and dwelt in his house at Blackfriars. When he married Miss Ruthven (at the King's command), Margaret was deeply grieved; but her love soon turned to bitter hatred, and she sought a worthy revenge. The tradition gives her credit for the most refined and ingenious wickedness, stating that she attempted to permanently disable him from painting by cutting the cords of his right wrist with a sharp knife. Failing in this, she fled to the Continent, and never returned. The portrait of Mrs. Lemon now at Hampton Court is a grand Titianesque work, wherein the frail beauty appears wrapped in loose crimson drapery.

It is said that Anne Carlisle, who was celebrated for her admirable miniature copies of Italian paintings, was a rival of Margaret Lemon in Sir Anthony's affections. On at least one occasion King Charles linked their names, when he sent to them jointly a present of five hundred pounds' worth of ultramarine. Another lady with whom Sir Anthony became enamored was Catharine Wotton, afterwards Countess of Chesterfield. In 1636 he painted a distinguished portrait of her, reclining on a bank in a pleasant

landscape; and another picture showed her in a rich dress of red silk.

In 1635 the master made frequent visits to Holland House, where he portrayed the Earl of Holland, who was executed thirteen years later for heading a revolt against Parliament. About the same time Sir Anthony painted a picture of William Laud, the Archbishop of Canterbury, whose intense bigotry was fatal to his King, and almost as disastrous to his Church, while it enriched New England by thousands of God-fearing exiles. The pious prelate appears in this picture robed in full ecclesiastical garments, with the same calm, firm, and dignified aspect which he wore when he went out to be beheaded on Tower Hill. Archbishop Juxon's portrait, by the same master-hand, is still preserved by the Bishop of London.

Two fine pictures which bear the date of 1636 are the portraits of Justus Merstraeten and his wife, both of whom are robed in black silk. He was a Lowland judge, and stands by a table covered with books. These two pictures were in the Louvre in 1815. Another work of this time was a full-length portrait of the King, standing in his

royal robes of dark blue silk lined with ermine, and wearing the collar of St. George.

In 1636 Van Dyck had an engraving made from his portrait of Sir Kenelm Digby, and applied to Francis Junius, the librarian of Lord Arundel, for a fitting motto. He also complimented Junius on his recently published book, "De Pictura Veterum," and spoke of how his friend Baron Conway prized it. This letter is still preserved in the British Museum, and a facsimile is given in Carpenter's memoir of Van Dyck. The master painted a small portrait of Junius, and made an etching of his features.

Thomas Killigrew, the page of Charles I., and afterwards the most caustic wit of the court of Charles II., at this time engaged in a quarrel with Thomas Carew, another court official, and the author of several exquisite lyrics. The two gentlemen had high words together in the presence of Cecilia, Lord Crofts's sister (afterwards Killigrew's wife) ; and as a memorial of the circumstance Van Dyck was commissioned to paint the picture of the two, which is now preserved at Windsor.

At the close of the year 1638, Van Dyck fin-

ished the King's portrait, and presented it to him. He asked two hundred pounds for it, but received only one hundred pounds, for the British King was now already forced to exercise close economy. This noble picture represents the sovereign as lost in the forest while hunting, and he has dismounted from his horse, which is held by two pages. The shadows of the trees fall on the group, and in the distance is an expanse of blue sea, over which a white-winged vessel is speeding. The attitude of the King is most exquisitely chosen; and his face exhibits his ruling traits of moral weakness and martial valor. This picture seems to have been a prophecy of the flight of the unfortunate Charles, and his long and fruitless waiting for a vessel to carry him to France. Indeed, the Countess du Barry afterwards bought it as a representation of that sad event, and hung it in her saloon. When she perceived that the King of France was wavering as to whether he should dissolve the troublesome national assembly, and convene the so-called Maupeou Parliament, she led him before this picture, and bade him look at a sovereign in flight, because he had yielded to his parliament.

The Countess presented the portrait to Louis XV., whence it passed into the Louvre. It was valued at twenty thousand dollars in 1816.

In the latter part of 1638 Van Dyck sent in his account to the King, for payment. The items were five portraits of the King, thirteen of the Queen, two groups, and three portraits of the Princes and others; and the aggregate of their cost was £1,295. This list was revised, either by the King or by Bishop Juxon, his Lord Treasurer, and the prices, already very reasonable, were cut down more than one third. The cause of this parsimonious reduction was doubtless found in the deep indebtedness in which Charles's extravagant generosity had involved the royal household, and the need of immediate and radical economies. The amount of nine hundred and eight pounds was therefore paid to the court-painter soon afterwards.

In the mean time the pension granted to him five years before remained unpaid, and its arrears amounted to one thousand pounds. He frequently endeavored to collect this sum, but probably without success, as no record remains of its payment.

One of Sir Anthony's praiseworthy efforts was the founding of a society of artists in London. Scattered in different parts of the city, there was no common meeting-ground for the resident artists, and no possibility of united councils. To remedy this defect, Van Dyck founded the Club of St. Luke, which met at the Rose Tavern, in Fleet Street, and contained all the painters of talent who then inhabited the metropolis. Among these were Janson, of Cologne; Mytens, of the Hague, eleven of whose portraits are at Hampton Court; Adrien Hanneman, also of the Hague, who dwelt in Great Britain for sixteen years, and became the most successful imitator of Van Dyck; Remigius van Leemput, an Antwerper, who ably followed Van Dyck's manner, and lived in London until his death, in 1675; George Jamesone, the Scotchman, who was Van Dyck's fellow-student and friend in the studio of Rubens, and was afterwards called "the Van Dyck of Scotland;" and William Dobson, a Londoner, whom Van Dyck had taught with great care, so that he became his successor as painter to the court, and executed some fine portraits. Dobson was the son of the architect of

Lord Francis Bacon's villa at Verulam, and his success in life was due to Sir Anthony, who once saw a picture which he had drawn exposed in a shop-window. Seeking for the artist, he found him working in a poor garret, and took him thence, and recommended him to the King. After his kind friend's death, Dobson became Sergeant-Painter to the King, and won the curious title of "the Englisn Tintoretto."

We may divide the works of Van Dyck into three periods. Those which were done in Italy, and for a few years after his return, have a rich and mellow tone, derived from Rubens and the Venetian masters, and may be referred to his first manner. The second manner included his best works in portraiture, especially those done during his earlier years in England, and combined brilliancy and solidity, delicacy and firmness, being formed by the addition of the silvery color popular among the Flemish painters to the deeper tones of the Venetians. The third manner was merely a perversion of the second, including the pictures executed during the last half decade of his life, under the pressure of too much haste.

## CHAPTER VI.

**Manner of Labor. — Assistants. — Lely. — Etchings. — Technical Notes. — Portraits of Van Dyck.**

ONE of Van Dyck's most conspicuous traits was his prodigious artistic fecundity, which is still attested by the great numbers of pictures from his hand which are now scattered over Europe, and the hundreds of portraits which are treasured in the manorial halls of England. During the last decade of his life, he finished many scores of pictures every year; and although his work was so rapidly dispatched there are some critics who prefer these to his earlier paintings, finding therein, in spite of their meagreness, more of inspiration and masterly command. He combined lightness of touch with vigor of effect, aided by facile drawing and a great skill in the use of his materials. His pictures still maintain an increasing value, seldom changing hands, and then only for very high prices.

In his Royal Academy lectures, Barry prefers Van Dyck's design to that of Rubens, and praises his marvelous chiaro-scuro. He adds that "Van Dyck's pictures, particularly his portraits, were evidently painted *at once*, with sometimes a little retouching; and they are not less remarkable for the truth, beauty, and freshness of the tints than for the masterly manner of their handling or execution." Gilpin says that "never painter had that happy art which Van Dyck possessed of turning earths and minerals into flesh and blood. Never painter had that happy art of composing a single figure with the chaste simplicity of nature, and without affectation of any kind."

"Van Dyck was the first painter who e'er put ladies' dress into a careless romance," is the graphic phrase of quaint old Sanderson. He was a great admirer of brilliant colors and rich fabrics, and found a peculiar pleasure and a high degree of success in painting white and blue satins and red silks. Still, in making the portraits of ladies Van Dyck was less successful than with gentlemen, since he would not flatter them, wherefore he failed to win their good will,

and often retired under their reproaches. Fortunately most of his portraits are of men. Janson, of Cologne, was in London at the same time as Van Dyck, and painted many portraits, though with but medium skill. The two artists lived together in close friendship, and once, when the Antwerper called on Janson, he found him in deep grief. In answer to his friend's questions, the latter said: "I am now painting the portrait of a lady whom I cannot satisfy, notwithstanding my utmost efforts. She always calls me a dauber, and her malevolence disgusts me with life." "Is that all?" rejoined Van Dyck. "Such troubles should not affect you. That sort of thing has often happened to me, and I have always taken it patiently."

At first Van Dyck's portraits were carefully worked over and slowly executed, so that they combined strength, finish, and expression in a glorious unity. But when commissions pressed upon him on all sides, and the lavish expenditures of his household called ceaselessly for larger revenues, he began to work much more rapidly, and with less care and study. His manner of painting at this prolific period is best

described in De Piles's "Cours de Peinture:" "The famous Jabach, known to all amateurs of the fine arts, who was Van Dyck's friend, and had him paint his portrait three times, told me that one day, when he was speaking to this painter of the quickness with which he finished portraits, Van Dyck answered that in the beginning he had labored hard and taken great pains with his works, both for his reputation and to acquire the ability to do them quickly when his establishment should render it necessary. Here is his usual routine, as he described it to me: He appointed a day and hour to the person whom he was about to paint, and never worked more than one hour at a time on any one portrait, whether sketching or finishing; and when his clock warned him that the hour was ended he arose and bowed to the sitter, as if to say that that was enough for the day, and then agreed with him on another time for a sitting. After that his valet came in to clean his brushes and arrange a fresh palette, while he received another patron, for whom the next hour was reserved. He worked thus on many portraits during the same day, with an extraordinary ra-

pidity. After having lightly sketched a portrait, he made the sitter place himself in the attitude which he had previously planned, and with gray paper and black and white crayons in a quarter of an hour he designed his attitude and garments, which he arranged in a stately manner and with exquisite taste. He then gave this drawing to skillful people, whom he kept at his house, to paint the draperies from the very garments worn by the sitter, which were sent to the studio by the patron. The pupils having copied the garments as well as they could, he passed lightly over their work, and added to it, in brief time, the art and intelligence which we admire in those parts. As to the hands, he kept persons of both sexes at his command, who served him as models therein."

To aid him in these great works by painting the drapery and backgrounds, Van Dyck had three skillful assistants and co-laborers. Jean de Reyn, who was born at Dunkirk, in 1610, and received his art-instruction in the master's studio at Antwerp, accompanied him to England, and remained there until the death of Van Dyck. He was a man of high talents, but too dependent

to carve his own destiny. David Beck (afterwards painter to the Queen of Sweden) was another assistant, though very young; and his rapidity of execution was so great that the King once said to him: "My faith, Beck, I believe that you could paint on horseback, riding past." The third was James Gandy, of whom Michielis says: "His portraits are almost as beautiful as those of Van Dyck himself. The Marquis of Ormond having led him into Ireland, his glory was buried in the castles of that rarely visited island." The son of the last named was William Gandy, of Exeter, a masterly portrait-painter of Devonshire, whose pictures were the first inspirations of the earliest of the true British masters of color, Sir Joshua Reynolds. Gandy's portraits, scattered through his native county, and his axioms of art, then extant among the amateurs, were of the greatest service to the youthful Reynolds, who even adopted his manner in regard to painting heads, and held ever after that some of the Exeter master's works were equal to those of Rembrandt.

Northcote, Reynolds's pupil, says that when Richardson, the father-in-law of Sir Joshua's

teacher in art, was a very young man he painted the portrait of an aged dame who had sat to Van Dyck in her youth. She told him that during her visits to Van Dyck's gallery she noticed that all the pictures had a white and raw look, far different from the warm and mellow hue now apparent in them, and which time alone must have given. Other traditions of Van Dyck's practice were thus handed down in direct succession to Reynolds, and helped to mold his career as a portrait-painter.

Henry Stone was one of the best copyists of Van Dyck's paintings, and many of his transcripts are now regarded as originals by the Flemish master, so exactly has he reproduced the airs and expressions of the subjects. Stone spent thirty-seven years in Holland, France, and Italy, and won a fair renown, living on terms of intimacy with Bernini and other great artists.

Peter Lely came to England the very year in which Van Dyck died, and it is supposed that he studied under his direction, which he scrupulously obeyed. There is a manuscript in the British Museum, in Lely's handwriting, containing a hundred pages of notes taken from the

conversations of his teacher, setting forth his maxims and principles. "How often hath my kind master tould mee," says he, "Bee bould, — and that will make thee a master." Walpole affirms that this teacher must have been Van Dyck, whose manner Lely followed as near as he was able, and many of whose pictures he purchased from the widowed Maria. He was knighted afterwards, and became a famous painter of women, although, says Walpole, "Lely's nymphs are far too wanton and magnificent to be taken for anything but maids of honor." And again, "Sir Peter Lely's women trail fringes and embroidery through meadows and purling streams." He was very successful after the Restoration, and painted the dreamy-eyed beauties and fluttering draperies of the court of Charles II. with delicacy and grace. He continued to draw inspiration from the pictures of Van Dyck, twenty-six of which were in his possession when he died, in 1681.

The court-painter owed much to the scientific skill of Sir Theodore Turquet de Mayerne, a French Huguenot of noble birth, who was physician successively to Henri IV., James I., Charles

I., and Charles II. He was the foremost chemist of the age, and discovered new ideas in the composition of pigments and the use of the mineral colors, which he freely imparted to both Rubens and Van Dyck. He also gave valuable assistance to John Petitot, his compatriot and fellow-exile, who was instructed carefully by Sir Anthony, and by him induced to abandon his trade of jeweler and become an artist. Petitot developed into the best enamel-painter that the world had ever seen, and lived a noble and conscientious life withal.

Eastlake has recorded the recipe which Sir Anthony used in making his varnish, in the twelfth chapter of the "Materials for a History of Oil-Painting." In the last chapter of the same work are numerous details as to colors and oils, brought out in conversations between Van Dyck and De Mayerne, and recorded by the latter. The master argued in favor of a fluid and colorless oil, and preferred linseed oil to that of poppy-seeds or nuts. For yellow he used orpiment, with ground glass to dry it; and for white tried bismuth, and admired Rubens's secretly prepared white, but was forced to be content

with white lead. He experimented in priming with isinglass, which ruined his picture ; in distemper-painting ; and in using onion-juice to make colors adhere. The fine glazing with which he finished the hair and certain other parts of his portraits was carefully prepared by him from peach-stones, and had a delicate and tender brown hue. His flesh-tints were often laid in on a gray groundwork.

Van Dyck executed more than a score of etchings, which are distinguished for a certain apparent rudeness, under which is a delicate precision of line and nice discrimination, while they are also of the greatest value on account of their vivid life and inimitable expression. They are for the most part portraits of the intimate friends and associates of the artist, and include the Breughels, Franck, Momper, Van Noort, Pontius, Snellinx, and other prominent artists, together with several magnates of Antwerp. He also made etchings from the painting of 'Titian and his Mistress' (so called) ; from an old portrait of Erasmus of Rotterdam ; and from the antique bust of Seneca, in the Villa Borghese, at Rome. A dozen or more etchings of classical

and religious scenes are also attributed to Van Dyck. These works have been minutely described by Hookham Carpenter.

It is said that Van Dyck painted the beautiful initials and borders, representing the customs and productions of Nova Scotia, on the commission which Charles I. issued to the Earl of Stirling, as commander-in-chief of that Western domain.

In painting animals Sir Anthony had no small skill, as is attested by his pictures of three horses, in England; a gray charger, at Dulwich; a pair of fiery steeds, of classic forms, in the National Gallery; the horses of Achilles, in Farnborough's collection; a noble gray horse, owned by Sir A. Hume; and the prancing chargers in his equestrian portraits. He was also skillful in representing dogs, and has introduced them frequently, and with great success, in his family groups, and other pictures. He owned a fine dog himself, of which he was very fond.

There are thirteen portraits of Van Dyck, by his own hand, still preserved. One of the most interesting of these is that done *en grisaille*, wherein the master appears side by side with

Rubens, with Mercury and Minerva above them, and numerous allegorical figures. This was painted for the engraving which Paul Pontius made. In another picture the artist portrays himself as Paris, with a bright and vivacious young face. Another shows him in company with Sir Endymion Porter, who wears a white satin jacket. The Egerton collection had a fine equestrian portrait of Van Dyck, in which his favorite greyhound is also depicted. Other pictures indicate the musical tastes of the artist, showing him in one playing on a guitar, and in another singing. Dallaway prefers the portrait of Van Dyck in the Louvre to any other. This delineates a slender figure, light complexion, gray eyes, chestnut-brown hair, and red beard.

Van Dyck was a handsome man, with a bright and vivacious countenance, clear and intelligent eyes, and a profusion of curling blonde hair. His stature was short, but his carriage was graceful, and his manners were those of a prince. In the latter part of his life, exhausted by prodigalities, wounded in his sensitive pride by successive disappointments, and disturbed by unavailing regrets, he lost much of his personal beauty, and with it no small part of his vanity.

## CHAPTER VII.

A Few Representative Portraits. — The King and Queen. — The Royal Princes. — The Great Nobles.

It seems truly as if the heroes and princes, the nobles and ladies, whom Van Dyck painted, were transfigured upon the canvas, and placed above the ordinary experiences of humanity. They are the born-to-the-purple men and women, possessed only of virtues and talents, assuming only the most noble and stately attitudes, and airs of quiet and natural reserve. The dignity of their manner is augmented by an ingenious artifice, whereby the usually sombre backgrounds are lighted mainly by laces, delicate satins, white and patrician hands, and the minutely finished features. The body seems to have been elimi nated; and the organs of wit and intelligence are developed at the expense of those more material in their suggestions. The predominant expressions are delicately marked and quietly shadowed forth, with a refinement and simplicity

unusual in the Flemish school; and these traits are preserved by an unfailing correctness and grace in drawing. The verdict of posterity has been that Van Dyck stands next to Titian as a portrait-painter; and surely that is noble praise. Still, the student who is familiar with the whole field of art may justly hesitate at exalting Van Dyck above Velasquez, and may also prefer the few portraits which Raphael executed to those of either artist.

When we speak the name of Van Dyck, how naturally do the faces of the nobles of the age of the Stuarts rise before us, with their aristocratic lineaments, eloquent eyes, and pointed beards, and their rich garments of dark silks and satins, the graceful falling collars, and the jeweled sword-hilts sustaining the most delicate and slender hands! At their head stands the gallant and ill-fated King, with his fair French bride, in whose veins flowed the mingled blood of sovereigns, descending from her father Henri of Navarre and his bride of the Medici of Florence. All the pride and panoply of feudal power and glory was crystallized on canvas by the Antwerp painter, ere it went down forever

under the rolling fire of the Puritan battalions. Whatever artifices of color and fabric could avail to heighten the dignity and nobility of his effects were used with magic skill by the patrician artist, as well as all possible accessories of architecture and curtains, and backgrounds of park landscapes, or brave battles on ship or shore. It is impossible to estimate how much of the romantic interest and sympathy with which the subsequent generations have regarded the cause of the Cavaliers may be due to the grace and stateliness with which Sir Anthony portrayed its chiefs and immortalized their features.

He had indeed a worthy subject for his pencil in the person of his royal patron. The elder Disraeli says: "It is singular that artists of genius have considered that the head of this monarch is the only portrait which they could venture to place before them as a model for the head of Christ, so peculiar is its mixture of majesty and sadness. Thus it happens that in looking on the portrait of Charles, with all its numerous associations, whether some behold 'the King in chains, and the Prince

bound in fetters,' or others 'a man of sorrows acquainted with grief,' there is no portrait of any other sovereign which awakens such powerful emotions as does the head of Charles I."

Mrs. Jameson says that there still exist thirty-six portraits of Charles I. by Van Dyck. Several of these are in Windsor Castle, and others in various lordly houses of Great Britain. The picture of the King and Queen together, he with one hand on his sword and the other extended to take a laurel-wreath which Henrietta is extending to him, is at the Castle; and several groups are still preserved, in which the royal couple appear with their children.

The Queen, the beautiful young Henrietta Maria, daughter of Maria de Medicis and Henri IV. of France, "the rich-eyed darling of a monarch's breast," was painted twenty-five times by Van Dyck, and as many engravings were made, to show her features to the people of Great Britain. This "most lady-like of queens and of women" had at least seven full-length portraits painted, of which that at Windsor is one of the best, and shows her

daintily arrayed in white satin and pearls, with a countenance whose symmetry does not conceal its dignity and thought. It is the same of which Waller wrote : —

> " Could Nature then no private woman grace,
> Whom we might dare to love, with such a face ? "

The fair sovereign appears in other pictures robed in orange silk, black silk, blue silk and gold lace, crimson silk and diamonds, sometimes holding a bunch of roses, sometimes a sprig of laurel, with the British crown on a table near her, and other surroundings of regal magnificence. When Charles fled from Whitehall, he left a note for Colonel Whalley, saying, with republican simplicity, " My wife's picture, in blue satin, sitting in a chair, you must send to Mrs. Kirk."

During the first year or two of his sojourn in England Van Dyck painted the great equestrian portrait of Charles I., in which that merry monarch is seen riding out from a lofty archway, attended by the Chevalier d'Epernon, his equerry. When the King's property was sequestrated, this picture was bought by Remigius Van Leemput, a Dutch artist, for two hundred

pounds. He afterwards demanded fifteen hundred guineas for it, but it was recovered for the Crown by a legal process. The King gave a duplicate of this portrait to Sir John Byron of Newstead Abbey, which is now owned by Lady Warren, of Stapleford, Notts. Another was given to Earl Waldegrave, whose descendant was offered five hundred guineas for it by Sir Joshua Reynolds, but preferred to take the chances of an auction sale, where it was purchased for sixty-five guineas by the Earl of Warwick, in whose family it still remains. Sir Peter Lely made an excellent copy of this picture, which hangs in the hall of the Middle Temple. Lombart engraved a plate from Van Dyck's painting, which was afterwards most radically changed by the substitution of Cromwell's head for that of the King.

One of the latest portraits which Sir Anthony painted of his august master represents him in full armor, sitting on a roan charger, and attended by his equerry, Sir Thomas Morton. In the background is seen a combat of cavalry; perhaps a prophecy of Prince Rupert's chevaliers meeting the Roundhead horsemen. This

picture was bought at Munich by John, Duke of Marlborough, in spite of his narrow parsimony, which constrained him, when he entered the tent of Prince Eugene to attend a midnight conference, to put out three of the four candles which stood on the Prince's table. The Marlborough collection also contains fine companion pictures of the King and Queen, and a full-length of the latter, in dark blue silk trimmed with ermine and pearls.

Most of the portraits which Van Dyck painted for the King and Queen were sent away as presents. Charles presented his own picture to Mr. Murray, one of the gentlemen of the household; to the Queen of Bohemia; to Baron Wharton; to the Prince Palatine; and others. The Queen's pictures were sent to the Queen of Bohemia; to Mr. Fielding; to Baron Wharton; and to the Count of Holland. Two other portraits of Henrietta Maria were sent to Bernini, the famous Roman sculptor, in order that by their aid he might make a bust of the royal lady. These were returned to England, and now adorn the Van-Dyck room in Windsor Castle. The portraits presented to the Whar-

ton family were purchased by Sir Robert Walpole, and are now in the Hermitage Palace, at St. Petersburg.

Another picture showed King Charles's face in three different positions, and was sent out for the inspection of Bernini, in order that he might make a portrait bust therefrom. The King paid Bernini one thousand crowns for this work, which was destroyed or stolen when Whitehall Palace burned, in 1698. When the sculptor received the picture, he was instantly struck by the sorrowful expression ("*Ecco! Il volto funesto*") of the face, and prophesied the evil fate of its original. Van Dyck's painting remained in Bernini's family until 1796, when it was purchased and sent to England. In 1822 it was placed in the Van-Dyck room at Windsor Palace, having been acquired by the King for one thousand guineas. A similar bust of Queen Henrietta was ordered, but events occurred to prevent its delivery.

In 1637 the master painted a beautiful group of the five royal children, which King Charles esteemed so highly that he hung it in his breakfast-room at Whitehall. The main figure

was Prince Charles, aged seven; and the others were the Princess Mary, the Duke of York, Elizabeth, and Anne. When the King was slain and his pictures were dispersed, this one disappeared, but afterwards came to light in the collection of the Earl of Portmore, from whom King George III. purchased it. Another group, now at Windsor, shows the King and Queen, with Arundel and other nobles, and the old palace of Greenwich in the background.

One of the sweetest of Van Dyck's child-pictures was that representing Prince Charles in his seventh year, with his sister Mary and his brother James, Duke of York. Charles is in scarlet, Mary in white satin, and the little Duke in blue silk. This picture is in the Turin Gallery, with a duplicate at Wilton. Another group of the same children, taken a year or two later, is at Windsor Castle, with a duplicate in the Dresden Gallery. The figures are full-length, and two spaniels are introduced into the composition.

Sir Anthony painted several portraits of Prince Charles, who afterwards became the dissolute and careless King Charles II., and by

his frivolity prepared the ruin of the Stuart family. In one of these pictures the boy, only eleven years old, is clad in armor, and holds a pistol in his hand. Another shows him with his hand on the head of a large dog; and in a third he is clad in buff, with red silk sleeves.

The fiery cavalier, Prince Rupert of the Rhine, was frequently portrayed by the court-painter. There are two pictures, in the Belvedere and the Louvre, wherein he is represented with his brother Charles Louis, arrayed like him in a black Spanish costume. Lords Craven, Warwick, and Pembroke own portraits of the Prince, after his twentieth year, clad in armor, with slashed satin sleeves and a gold sword-belt. His long and curly brown hair, which streamed over so many English battle-fields, falls on a rich lace collar. The artist also etched Rupert's portrait, with a crown in one hand and a sword in the other.

The splendid talents and melancholy fate of Thomas Wentworth, Earl of Strafford, induced such a deep interest that Van Dyck repeated his portrait more times than that of any other British noble. One of the most admirable of

these pictures is now at Petworth, and places before the spectator the noble Earl in the prime of life, with his strong features partly framed by curling hair and a brown beard, while his figure is covered with brilliant armor. This beautiful work of art has been engraved eight times. Another interesting picture shows his three children: Lord William, in his sixteenth year; Lady Anne, in white satin; and Lady Arabella. There are two pictures of Strafford and his secretary, Sir Philip Mainwaring, at Blenheim and in Lord Fitzwilliam's collection. The Earl is in black silk, and his companion is in red silk. Walpole regarded the portrait now owned by Lord Fitzwilliam as the finest work of Van Dyck, and said, "I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age." It is expressly stated that the artist and the noble were on intimate terms of friendship, and that Strafford was active in Sir Anthony's behalf.

The Earl of Pembroke was another liberal patron, and for him the artist painted the

largest and most important of his English works, — a family piece, somewhat formal in arrangement, but with each figure graceful and elegant in its attitude and expression. It contains the Earl and Countess, with eleven members of their family, and occupies one end of the saloon at Wilton. Lord Pembroke intended to have Van Dyck paint a similar picture of the royal family, as a pendant to that of his own race, and he secured the King's consent thereto, but the plan was never carried out. The artist received five hundred pounds for the so-called Wilton Family; and in later days the picture cleaners and restorers have seriously damaged this, his largest canvas. Numerous other portraits of the Pembrokes and their countesses were painted by the master, and are still preserved.

There is much difference of opinion as to the Wilton family picture, which some esteem as Van Dyck's masterpiece, and Charles Rogers calls "the first and most magnificent historic portraiture in the world;" while others arraign it as stiff and disjointed, and Gilpin says that it is devoid of design, composition, and har-

mony, and glaring in color. Rogers adds that the episode depicted is the announcement by the Earl to his assembled family of the necessity of the departure of his son, Lord Herbert, to join the Tuscan army. The young soldier appears to receive the tidings with joyful ardor; while his bride, Lady Mary Villiers (who stands in the centre, robed in white satin), is filled with grief. But this incident deals only with deep emotions and facial expressions, and leaves the figures in repose. Probably Van Dyck purposely avoided such incidents as those portrayed in Titian's and Reynolds's great family pictures, in the belief that picturesqueness in this regard would be purchased by a loss of etiquette and dignity, in the destruction of the erect and stately postures of the aristocratic Pembrokes. But the statuesque formality of the actual arrangement is devoid of human interest, and gives an appearance of reason to the arguments of those who maintain that Van Dyck could not paint historical pictures, or compose large groups successfully. Perhaps the manner of the composition was ordered by the Earl himself, who, indeed, must

have arranged the introduction of the three angels in the clouds above, which are portraits of three of Pembroke's children, who died in their infancy. The picture is twenty feet long and twelve feet high. A certain author reports that the family has since been offered for it as many gold pieces as would cover the entire canvas; but this is evidently a fable, and is a favorite stock story about many other famous European pictures.

Philip Herbert, the head of this family, was as famous for his personal beauty as for his ignorance, eccentricity, and egotism. He succeeded to the earldom on the death of his elder brother, William, whom Van Dyck had portrayed twice; and became a bitter enemy of the King, whose fall he aided in hastening. Sir Anthony depicted him separately three times, when thirty-five, forty, and fifty-five years old, respectively in red silk, polished armor, and black silk; and with his handsome face adorned by a pointed beard and shaded by long auburn curls. He also depicted his two countesses, Susan De Vere and Ann Clifford; and his son and heir, Philip, in his eighteenth year.

Algernon Percy, the tenth Earl of Northumberland, was one of Van Dyck's most liberal patrons, and had him paint 'The Crucifixion,' with angels collecting in cups of gold the blood which flows from the Saviour's wounds. The master also executed for him an extensive series of portraits, several of which were kept at Alnwick. Percy's great-grand-daughter married Sir William Wyndham, who was afterwards created Earl of Egremont, and the collection of portraits was transferred to his castle of Petworth, where they still remain. One of them shows the Earl and his wife, the one in black silk and the other in blue silk, with their young daughter, clad in lustrous white satin. Another portrait of the Earl, in steel armor and yellow silk, and curly golden hair, is owned by the Earl of Essex.

James Stuart, Duke of Richmond and Lennox, Lord Steward, and Warden of the Cinque Ports, was portrayed several times, with his flowing flaxen hair, and the orders of knighthood glittering against his garments of black satin. Richmond's father was cousin to James I.; and the royal blood of the Stuarts, flowing

in his veins, moved him to follow the unfortunate Charles through his wars and wanderings. The artist also portrayed his two brothers, Lords John and Bernard Stuart, richly-clad flaxen-haired youths, who entered the royal army before they were of age, and were slain, the one at the battle of Alresford, the other at Chester.

When Buckingham was assassinated, his two sons were taken into the royal household, and educated with the princes. Here Van Dyck made their portraits, on one canvas, which is now at Windsor, and ranks as one of his most elegant and life-like works. The elder brother, George Villiers, became Duke of Buckingham and the favorite of Charles II.; the other, Lord Francis Villiers, was killed in the civil wars, when but nineteen years old, as thus reported by Clarendon: "The Lord Francis having his horse slain under him got to an oak-tree in the highway about two miles from Kingston, where he stood with his back against it defending himself, scorning to ask quarter, and they barbarously refusing to give it, till with nine

wounds in his beautiful face and body he was slain."

Sir Anthony painted a noble portrait of Robert Bertie, Earl of Lindsey, whose godmother was Queen Elizabeth, while her favorites, the two Roberts, the Earls of Essex and of Leicester, were his sponsors. He was now a veteran of the Flemish and West-Indian wars, and the time was drawing near when he should be slain, while commanding the royal army at Edgehill. The martial noble is arrayed in pol ished armor, over which falls a broad lace col lar and a silken sash, and presents the curious phenomenon of a bald head. His son and successor, Montague Bertie, was also portrayed by Van Dyck, wearing a cuirass over a buff jacket, with slashed sleeves, and a rich gold belt upholding his sword. Montague was a valiant soldier, and commanded the Life Guards in the battles against the Parliament troops, by whom he was often wounded and imprisoned.

Another noble soldier whom Van Dyck portrayed in armor was Stanley, Earl of Derby, who had received no favors nor attentions from the King, and yet, moved by a fine sense of loy-

alty, raised sixty thousand men in Lancashire to guard the royal standard. While his wife, a Peeress of France, defended the family mansion until six thousand of the Parliament troops were lost before it, Derby held the Isle of Man, and for seven years kept it loyal to the King. Afterwards he received six wounds, at Wigan; and was captured and executed by the Puritans. Sir Anthony also portrayed his heroic Countess, the daughter of the Duke of Thouars, a noble-looking woman, arrayed in white satin, with triple rows of pearls around the low corsage. Another beautiful picture exhibits the Earl and Countess and their daughter, with a wide landscape and marine expanse in the background.

The Marquis of Hertford was painted when about sixty years old, in brilliant armor, standing in a tent. This was the faithful noble who afterwards led the royal army in the West, and became the King's closest companion and counselor. Another of the royal partisans whom Sir Anthony painted was the Marquis of Worcester, whose curiously-shaped face rises above the glittering curves of heavy armor. Wrioth-

esley, Earl of Southampton, was another of Sir Anthony's patrons, who afterwards stood close to the Stuart throne, and was bruised by its fall. He was the son of that Earl who was Shakespeare's protector. Sir Anthony painted four portraits of Rachel de Rouvigny, Southampton's first wife, and one of Elizabeth, his second wife.

Another beautiful full-length portrait was that of Edward Sackville, Earl of Dorset, whose long curls fall on a lace collar, while his scarlet jacket, with slashed sleeves, is partly covered by a cuirass. This was the handsome and witty nobleman who was so chagrined and shocked at the decapitation of his King, that he made and kept a vow never to leave his house again. The artist also made a portrait of the Countess of Dorset (born Curzon).

The Earl of Caernarvon was portrayed in a yellow satin vest and copious laces; and his Countess, one of Pembroke's daughters, is commemorated in a beautiful half-length. The noble pair also appear in the Wilton Family; and again in a single picture, at Longleat. Caernarvon was of the King's best soldiers, and was slain in the fatal battle of Newbury.

Lord Hopton, afterwards the daring cavalry chief and victorious commander of the King's armies in Cornwall, was portrayed by Sir Anthony, in silk, lace, and orders; and his wife was delineated by the same skillful brush. William Villiers, Viscount Grandison, appears in another picture, arrayed in a scarlet vest embroidered with gold, a broad lace frill, and a red mantle. Villiers was one of the King's generals, and was slain while bravely charging at the siege of Bristol. Another patron, who is represented in a semi-Oriental shooting-costume, was the Earl of Denbigh, sometime an Admiral of the fleet, and then Ambassador to Persia, who returned to join the royal army, and met death in the assault on Birmingham. Another picture shows the round face and waving locks of Lord Falkland, that noble scholar and profound writer who was slain while in the royal ranks at Newbury. In the same rich blazonry of art appear the vivacious features of George Gordon, Marquis of Huntly, with long curly locks and a pointed beard, and a rich costume wherein the grim cuirass is nearly obscured by laces and slashed sleeves, and a

blue sash covered with *fleurs-de-lis*. Huntly fought for Charles in Scotland, and was beheaded by the Covenanters, at the Edinburgh market-cross.

The Duke of Hamilton was a Scottish noble of the blood-royal, of whom Van Dyck made several portraits, showing him in the shining armor in which he had fought for the Reformation, in the Thirty Years' War, and for King Charles during the civil war. But even those garments of polished steel could not save his neck from the axe of the Parliament's headsman. Another armor-clad Scottish chieftain whom Sir Anthony depicted, with a bright and noble face, was the Marquis of Montrose, the dauntless and ill-fated commander of the King's forces in the North.

The crafty Earl of Warwick, afterwards one of the rebel peers, and Lord High Admiral of England, was portrayed in a suit of splendid armor, over which falls a prodigious linen collar. The Countess of Warwick was also painted by Sir Anthony.

The Earl of Bedford was another of the popular leaders who enlisted Van Dyck's brush, in

a dignified portrait painted in 1636. A second picture presents him and his Countess, Catherine Brydges, Lord Chandos's daughter, the former in dark silk, and the latter in orange silk and pearls. Still another contains his son William, who became the first Duke of Bedford, in company with the Earl of Bristol. Both of those young nobles are richly dressed, and the picture is one of the master's best works.

A half-dozen of Van Dyck's portraits of the courtly Cavendish, Duke of Newcastle, are still preserved in English halls. Two more show the Westons, successive Earls of Portland, closely resembling each other, and handsomely arrayed. The Earl and Countess of Devonshire also appear, in the flower of their youth, the latter, the sweet blonde Elizabeth Cecil, having at least three portraits. Among the other patrons were the beautiful Dorothy Sydney, Countess of Sunderland, in rich silks and toying with flowers; the Countess Rivers, in her lemon-colored silk; and the golden-haired Lady Dacre, with festoons of pearls over her black robes.

The two fair daughters of Henry Percy, Dorothy and Lucy, were often successfully painted by the master. The first-named became Countess of Leicester, and was celebrated for her beauty and sweetness, which appear in the portrait in her benign and placid features. Lucy, Countess of Carlisle, was a haughty and eccentric woman, who became famous as a politician and courtier. Her portrait was painted four times, in all the bravery of figured and orange silks, and with flowers adorning her auburn hair.

Anne Carr, the Countess of Bedford, was portrayed in a robe of crimson silk, with her long golden hair falling in ringlets on her neck. Lady Bedford was one of the leading beauties of the British Court, and besides the preceding picture (now at the Louvre) she was delineated at least five times, — in white satin, with an Italian greyhound at her feet, now at Woburn Abbey; in red silk, with crossed hands, famous for their beauty, at Althorp; in bright blue silk, drawing on her gloves, at Petworth; and others. The picture at Petworth is known as 'The Blue Lady,' and breathes out an air

of beauty, innocence, and intelligence. Says Leslie: "She looks perfectly happy, and Van Dyck must have been perfectly happy when he painted her; for she makes you perfectly happy to look at her."

One of the most pleasing of Sir Anthony's English portraits was that of his great contemporary, Inigo Jones, the royal architect successively of Denmark, Scotland, and England, of whom Walpole wrote: "England adopted Holbein and Van Dyck, she borrowed Rubens, she produced Inigo Jones." The architect of Whitehall Palace is represented as about sixty years old, with gray beard and mustache, and curly gray locks escaping from beneath his velvet cap and falling over his noble forehead. The portrait has been engraved five times.

Sir Anthony seems to have avoided the Puritan and popular leaders with scrupulous care, and to have given all his attention to the nobles and courtiers. The Hampdens, Pyms, and Cromwells never visited his studio, and probably would have met with scant courtesy if they had.

In equal manner the artist seems to have

separated from the untitled literati of his time, none of whom was honored by his pencil. Ben Jonson was the poet-laureate of this period, the second in succession from Spenser, and long time a contemporary and would-be rival of Shakespeare, but now an unwieldy old man, devoted to wine and indolence. His face and form must have been familiar to Van Dyck, since London was then smaller than Boston now is; but neither artist nor poet recorded their impressions of each other. Chapman was also still alive, and Massinger, and Ford, the Fletchers, Aytoun, and Drummond of Hawthornden, quaint old Quarles, and gentle George Herbert. The court poets were Sir John Suckling and Thomas Carew, both of whom Van Dyck portrayed. Milton was still a young man, at college and on the Continent, and the future Lord Clarendon was a junior barrister of the Middle Temple. What can we say, in a single line, of the four strange characters then contemporary, Sir Kenelm Digby, Sir Henry Wotton, Lord Herbert of Cherbury, and Lord Falkland?

The Puritan and Anglican divines were pound-

ing each other mercilessly, and these were the days of Bishop Hall, Dr. Sibbes, the Hebraist Lightfoot, and Archbishop Usher. Furthermore, Burton then lived, and enjoyed the fame arising from his "Anatomy of Melancholy;" and Selden, the superb scholar, was combating the Church.

Edmund Waller, indeed, wrote a poem to Van Dyck, beginning "Rare artisan;" and Lord Halifax dedicated another poem to his portrait of the Countess of Sunderland. Abraham Cowley wrote an elegy after his death, a part of which is quoted at the end of this volume.

## CHAPTER VIII

**Projected Frescoes at Whitehall. — Extravagance and Anxiety. — Marriage. — Arts and the Throne falling. — Death of the Artist. — Cowley's Elegy.**

VAN DYCK painted little besides portraits while he was in England, since his success in this line, and the large profits arising therefrom, made him neglect his talents as a historical painter. Most of the compositions which he executed were included in Bellori's list, and included several devotional pictures for Sir Kenelm Digby, among which were the Dead Christ, with Joseph and Nicodemus; St. John the Baptist; the Magdalen in Ecstasy; Judith and the head of Holofernes; and the Dying Saviour. The latter was presented by Sir Kenelm to the Princess de Guemenè, in Paris. Among the pictures painted for the King were Apollo and the Muses, the Bacchanals, Apollo flaying Marsyas, and Venus and Adonis; and the Queen received from Van Dyck a beautiful com-

position of the Holy Family. He portrayed the Countess of Portland and the Duchess of Aubigny in the garb of nymphs; and another lady was represented as Venus, looking at herself in a mirror which was held by a negro. The Duchess of Richmond, daughter of the Duke of Buckingham, was portrayed as Venus, attended by the infant son of the Duke of Hamilton, quite nude, and bearing the attributes of Cupid. Once more she was represented as St. Agnes, in the portrait now at Windsor, reclining on a bank, in an elegant satin dress, and with a lamb and a palm-branch as accessories. Several other pictures of this lovely peeress, by Van Dyck's hand, are now at Wilton, Blenheim, and other palaces.

The pages of ancient history and tradition were illuminated by the master's pictures of the blind Belisarius, begging in the track of the army which he had so often led to victory; the dreamy Rinaldo, with his head in Armida's lap, around whom Cupids are at play; the discovery of Achilles, masquerading in skirts among the women of the court of Lycomedes; Venus, bowing in broken-hearted sorrow over

the slain Adonis, or taking off the armor from ruddy Mars; Dædalus teaching his son to fly, in several pictures; Romulus and Remus and the Roman wolf; Dido and Æneas, surrounded by Cupids; Diana bending over the sleeping Endymion; and numerous satyrs and nymphs, bacchanals and Cupids.

Sir Anthony at last seems to have awakened to the belief that he should once more assert his power in great historical paintings, and leave in England a worthy monument of his highest talents. He found the opportunity in the banqueting room of Whitehall Palace, not only to exhibit his power in its best estate, but also to enter into a direct competition with his old master. Rubens had frescoed the ceiling of this stately hall with a series of rich and brilliant pictures; and Van Dyck proposed to adorn the lateral walls with a group of paintings representing the history of the Order of the Garter. Sir Kenelm Digby laid the matter before the King, who was greatly pleased with the idea, and desired that sketches of the pictures might be prepared for his inspection. One of these, 'The Procession of the Knights

of the Garter,' was sold for five pounds, after the execution of the King, and was afterwards owned by Sir Peter Lely and Sir Joshua Reynolds. It is now in the collection of the Duke of Rutland, at Belvoir Castle.

But Charles ultimately abandoned this scheme, which would so nobly have set forth his own munificence and his artist's genius. It is said that he was alarmed at the exorbitant price demanded by Sir Anthony, which one author sets at £75,000, and another at £80,000. Bellori states that the sketches were to have been worked out in tapestry, and the cost thus stated perhaps included the expense of materials and weaving. The moderate prices usually demanded by Van Dyck seem to render it improbable that he could have estimated his services in the banqueting room at so high a rate. It is enough, however, that it was so formidable as to stop the work. Walpole supposes that the price was £7,000, and that a cipher has been added in copying; others suggest that the artist put his charge high, to be beaten down, or in the knowledge that he would receive only a part of his dues, as usual.

But the great revenues arising from his painting were not enough for the knightly artist, whose household expenses were rapidly increasing, while he was already confined to the studio almost continually. He therefore sought to augment his fortunes by a sudden and inexhaustible method, and indulged himself in the vain hope of discovering the means of chemically transmuting the base metals into gold. When Jan Lievens visited London, he found him bent over a crucible, feeble and emaciated, but with the glare of cupidity in his eyes. His wealth was rapidly consumed in these experiments, or drawn away by quack necromancers. When Rubens was in London, he was approached by one of these alchemists, who offered him vast profits for a slender outlay, but the acute artist-diplomat showed him his studio, and said: "You come too late, my good fellow; it is a long time since I have discovered the philosopher's stone. My palette and brushes are worth far more than your secret." Would that Rubens's pupil had been as wise as his master!

Thus the demon of cupidity began to take

possession of the noble artist; howbeit it was not a desire for miserly acquisition, but rather a wish to increase his already princely revenues, that thus he might augment the luxury and generosity of his establishment. When he painted the hands of Henrietta of France with far more care than he had bestowed on her face, and she demanded why he thus labored over an unimportant part, he replied: "Because I expect to receive from these admirable hands a generous recompense, worthy of their perfection!" The artist was madly in love with Lady Stanhope, and overwhelmed her with protestations during all the time he was painting her portrait, but after that picture was done, he disputed with her about its price, and threatened to sell it to a less parsimonious purchaser, unless she paid the sum which he demanded.

The anxieties of his position, the luxuries of gallantry, and the poisonous vapors of the alembics combined to undermine Van Dyck's constitution, and made fearful inroads on a system already weakened by excessive labors in the studio. There is a sad change between the fresh, rosy, hopeful, and smiling portrait of

himself while a youth (now at Florence), and the portrait painted many years later, and now at the Louvre, in which he appears weary and *ennuyé*, with dull eyes, meagre cheeks, thin and lustreless hair, and a wrinkled brow. As Michielis says, it shows "the coquettish *deshabille* of a man of the world, after a voluptuous night," while the golden vapor which surrounds the head is as a poetic twilight about the descending sun of the master.

The King was troubled at the dissipated life and the intemperate excesses of his artist, and at last resolved to sober him, and induce him to take a worthy position in the Court, by uniting him in matrimony with a family of rank. The lady whom Charles selected as a reforming agent was Maria Ruthven, a beautiful Scotch girl, who had been brought up in the household of Queen Henrietta Maria, and held an honorary position near her person. Patrick Ruthven, her father, was an eminent physician, the son of the Earl of Gowrie, and had been imprisoned in the Tower for connection with the famous Gowrie conspiracy. The Duchess of Montrose and Lennox and the

Countess of Athol were Maria Ruthven's aunts, but she had no property of her own, since the Gowrie estates had been confiscated by the Government. It has been suggested that the King sought a double result in this marriage, — first, to gratify the pride of his cavalier-artist, and next to humble the hostile Ruthven-Gowrie clan by mingling their blood with that of a hand-worker and a foreigner.

Some writers have imagined that Sir Anthony was not pleased with this arrangement, and had but scant comfort with his wife. But nothing is known on this subject, nor are there any circumstances which indicate that the artist's married life was otherwise than pleasant. About the only contemporary testimony extant is Cowley's elegy, in which the poet warmly expatiates on the bliss which attended the union and the sweetness of the bride. A handsome portrait of Maria Ruthven is in the Munich Gallery, and has been engraved five times. The portraits of Lord and Lady Ruthven are also preserved at Munich.

In September, 1640, Van Dyck returned to Flanders, taking his wife with him. He was

well received at Antwerp, and enjoyed for a brief season the contemplation of the scenes dear to his childhood. But when tidings came from Paris that Louis XIII. intended to have the great gallery of the Louvre adorned with paintings, he hastened westward to the French capital, in the hope of obtaining the contract. Already, however, the King had summoned Nicholas Poussin from Rome, and confided the new decorations to him; and Simon Vouet and his fellow-conspirators had begun the machinations which resulted in the abandonment of the plan by that artist. Van Dyck abode in Paris for two months, and then returned to London. During his sojourn in the French capital, Sir Anthony painted several pictures, among which was a portrait of Anne of Austria.

It is probable that the master made several voyages to Antwerp during his English sojourn, since he was deeply attached to his native city, and the journey thither was not a long one. Moreover, he had a large property there, which must have required occasional attention. In 1634 he was chosen Dean of the Confraternity of St. Luke, at Antwerp, and a great feast

was celebrated in honor of the event. Six years later, when he took his bride to the Flemish city, the artists and the members of the Academy of Painting received the distinguished couple with brilliant festivities.

The political skies of England, long flecked with ominous clouds, were now overcast with a sombre pall of thick darkness. During Van Dyck's absence, the throne itself was menaced; and on his return he found a kingdom everywhere armed against itself. The Long Parliament was asserting the rights of the English people, as against any prerogatives whatever, and even Lord Strafford himself was summoned before its tribunal. In March, 1641, the royal family was dispersed, Charles and his sons seeking refuge at York, while the Queen betook herself to France. In May the noble Earl of Strafford was executed, by order of the Long Parliament, a victim of popular clamor and blind rage.

The arts, which the Stuart princes had so generously nurtured, fell into neglect and dishonor as soon as those princes were driven into extreme danger. Van Dyck saw the rapid

decline in his circumstances, and the attendant disasters which were threatening the cause of art, and was keenly affected by the ruin of the King who had been so kind to him. He felt a deep chagrin at his successive failures in the attempted works at Whitehall and the Louvre, his greatest and most promising projects, whose results were most galling to his sensitive temperament. These mental troubles struck him when his physical system was low and exhausted by prolonged labors, and soon culminated in a malady under which he sank rapidly. The disease was probably in some way connected with the gout, from which he had suffered seriously of late years. The medical treatment certainly left nothing to be desired on the score of thoroughness and energy, since at one time, in order to restore warmth to the patient's cold limbs, the doctors had a cow slain and opened, and placed the sick man inside of the warm carcass.

He continued working in his studio until within a few days of his death, the last picture on the easel being a full-length and life-size composition representing Cupid and Psyche

On the 1st of December, eight days before Sir Anthony's death, and on the very day when his wife bore her only child, the master made his will. His property in Antwerp (except two bonds amounting to four thousand pounds) he left in the hands of his nun-sister Susannah, with instructions to pay out of it the expenses of his illegitimate daughter, Maria Theresa, a resident of Antwerp, providing that if Susannah should die, the four madames of the convent should administer the estate in the same manner. Another sister, Isabella Van Dyck, received two hundred and fifty guilders a year. After the death of Susannah and Maria Theresa, the Antwerp estates were to revert to the artist's new-born daughter. The property in England, pictures, bonds, and moneys due were divided between his wife and daughter, and if the latter should die, it was to be divided equally between his wife and the Antwerp daughter. When both daughters died, the rents of the estates should revert to the wife; and after her death the Antwerp property should go to the children of his sister Catherine, Adrien Diercx's wife. Small bequests were

made to the executors, to the servants of the Van-Dyck household, and to the poor of the parishes of St. Paul and St. Anne, Blackfriars. The executors were Madame Maria Van Dyck, Aurelius de Meghem, and Catherine Cowley (the poet's sister), the latter of whom was appointed guardian of the new-born daughter until she reached her eighteenth year.

The civil wars in England and the hostilities with Holland rendered it impossible to take out a probate of the will until 1663, when the heirs held a meeting to devise measures to realize their claims. But as late as 1703 the estate had not been fully settled.

The King soon returned from the North, where he had been treating with the victorious Scottish insurgents on the one hand, and his hostile Parliament on the other. Embarrassed though he was by a thousand menacing events, the generous sovereign felt the deepest sorrow at the forlorn condition of his *protégé*, and offered the doctor three hundred pounds if he would save the life of Sir Anthony. But the highest medical science of the day failed to arrest the progress of the destroying disease,

and on the 9th of December, 1641, the great Flemish artist expired, while yet in the prime of his life. Two days later, he was buried, on the north side of the choir of the old Cathedral of St. Paul, near the tomb of the princely John of Gaunt. It is traditionally reported that his funeral was a splendid one, attended by many nobles and artists. When St. Paul's was destroyed by fire, Sir Anthony's remains were probably scattered, and at the time of the burial of Benjamin West, the American artist, in the crypts of the new St. Paul's, his coffin-plate was turned up.

Van Dyck's fair Scottish wife did not care to retain her illustrious name at the expense of a solitary life, and afterwards married a Welsh knight, Sir Richard Pryse, of Gogerddan. The master's daughter, Justiniana, married Sir John Stepney, a baronet of Pembrokeshire, and had a son and two daughters, the latter of whom became abbesses of Flemish nunneries. Her second marriage was with Martin de Carbonell, Esq. Shortly after the Restoration, King Charles II. granted her a pension of two hundred pounds, but its irregular

payment called forth several petitions from her, in which she reminded the sovereign that these moneys were fairly due, since his father had owed her father great sums, which were never paid. After 1670 the pension was duly delivered every quarter, and Van Dyck's daughter was set free from want.

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"Let 's all our solemn grief in silence keep.
Like some sad picture which he made to weep,
Or those who saw 't; for none his works could view
Unmov'd with the same passions which he drew.
His pieces so with their live objects strive,
That both or pictures seem, or both alive.
Nature herself, amaz'd, does doubting stand,
Which is her own and which the painter's hand;
And does attempt the like with less success,
When her own work in twins she would express.
His all-resembling pencil did out-pass
The mimic imagery of looking-glass.
Nor was his life less perfect than his art,
Nor was his hand less erring than his heart.
There was no false or fading colour there,
The figures sweet and well-proportioned were."

*From Cowley's "Elegy on Sir Anthony Van Dyck."*

## A LIST OF THE

# CHIEF PAINTINGS BY VAN DYCK,

NOW IN EXISTENCE, WITH THEIR PRESENT LOCATIONS, AND THE DATES OF THEIR EXECUTION.

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### ENGLAND.

LONDON. — *National Gallery*, — Vander Geest; Horses; St. Ambrose and the Emperor Theodosius; Three Gentlemen. *Lambeth Palace*, — Archbishop Laud. *Grosvenor House*, — Marriage of St. Catherine. *Northumberland House*, — Three Figures. *Buckingham Palace*, — Madonna and Child; Christ Healing the Lame Man; the Virgin and St. Catherine; Charles I.; A Man; Three Horsemen. *Stafford House*, — Lord Arundel; A Scientific Student; A Man. *Devonshire House*, — Rubens; Van Dyck; Countess of Carlisle; Moses in the Nile; Colonel Cavendish; Lady Sunderland.

*Dulwich Gallery*, — The Descent from the Cross; Charity; Madonna and Child; the Inspiration of a Saint?; Venus and Adonis; the Archduke Albert; Earl of Pembroke; Lady Digby; A Gray Horse; Three Portraits of Ladies; Countess of Pembroke; A Gentleman.

*Hampton Court*, — Charles I.; A Lady; Cupid and Psyche; Mrs. Lemon; Samson and Delilah; A Dying Saint.

*Windsor Castle*, — Charles I., his Queen, and two Children; Queen Henrietta; Charles I.; Children of Charles I., Queen Henrietta; Charles II.; Three Royal Children; Queen Henrietta; Charles I.; Princess Cantecroye; Charles I.; Prince of Carignan, 1634; Queen Henrietta; Countess of Carlisle; Duchess of Richmond; Countess of Dorset; Sir Kenelm Digby; Lady Digby; Sir Balthazar Gerbier's Family; Count of Berg; the Villiers Brothers, 1635; Killigrew and Carew, 1638; Van Dyck; Madonna and Child; Nicholas Lanière; A Spaniel Dog; Duchess of Lennox; Queen Henrietta; the Royal Family at Greenwich; the Infant Christ and St. John; Inigo Jones; Legerus van Hontsum; the Digby Family; Bishop of Antwerp; Sir Endymion Porter and Family; James I.; James I.'s Queen and Daughter; Duke of Gloucester; Duke of Orleans.

*Wilton House* (Earl of Pembroke), — The Wilton Family; Earl of Pembroke; Countess of Castlehaven; Three Children of Charles I.; Countess of Pembroke; Earl of Pembroke; Charles I. and Queen Henrietta; Duke of Richmond; Duchess of Richmond; Mrs. Killigrew and Mrs. Morton; Earl and Countess of Bedford; Earl of Pembroke; Van Dyck; Prince Rupert; Duc d'Epernon; Christ in the Manger; Queen Henrietta; Earl of Caernarvon; Countess of Morton; Lady Herbert; Penelope Naughton.

*Longford Castle* (Earl of Radnor), — Charles I.; Queen Henrietta; Duke of Orleans; Countess of Chesterfield; Lady Forster; Countess of Monmouth; Rubens; Martinius Ryckaert; Samuel Anointing David.

*Woburn Abbey* (Duke of Bedford), — Earl of Bedford, 1636; Countess of Bedford; Earl of Northumberland; Duke of Orleans; Charles I.; Queen Henrietta; Senator

Aubertus Miraeus; Lady Herbert; Earls of Pristol and Bedford; Countess of Bedford; M. de Malery; Van Dyck; Jan van Ufer; Daniel Mytens and Wife; Charles I., 1634; Christ and a Globe; Marquis of Huntley; Duchess of Ormond; Duke of Newcastle; six Portraits in Chiaroscuro.

*Welbeck Abbey* (Duke of Portland), — Charles I.; William of Orange; Sir Kenelm Digby; Lord Strafford; A Senator of Antwerp; A Laughing Boy; Duke of Newcastle; Earl of Southampton.

*Chatsworth* (Duke of Devonshire), — Earl of Devonshire; Countess of Devonshire; Lady Wharton; Lady Rich; Arthur Goodwin, 1639; Blind Belisarius; Charles I., his Wife, and Children. *Chiswick*, — Countess of Burlington; Mr. Rogers; Lord Falkland; Thomas Killigrew.

*Althorp* (Earl Spencer), — Lady Digby; Margaret Lemon; Rubens; St. Jerome; Dædalus and Icarus; Queen Henrietta; Lady Spencer; Countess of Carlisle; Countess of Bedford; Countess of Sunderland; Countess of Southampton; Lady Villiers; Lady Thimbleby and Countess Rivers; Earls of Bristol and Bedford; Duke of Newcastle.

*Stow* (Duke of Buckingham), — Charles I.; Queen Henrietta; Earl of Pembroke; Earl of Southampton; Countess of Dorset; Marquis de Vieuville; Sir R. Levison.

*Norfolk House*, — Earl of Arundel; Countess of Arundel; Henry, Earl of Arundel; Earl of Arundel and his Grandson.

*Petworth* (Lord Leconfield), — Earl of Northumberland and family; Sir C. Percy; Lord Percy of Alnwick; Earl of Northumberland; Earl of Strafford; Earl of Newport and Lord Goring; Lord Hopton; Countess of Devonshire; Lady Rich; Mrs. Porter; Prince of Orange; Earl

of Northumberland; Sir Robert Shirley; Lady Shirley; Countess of Devonshire; Countess of Leicester; Countess of Sunderland; Marquis of Hertford; Countess of Carlisle; Countess of Bedford; Earl of Salisbury.

*Longleat*, — Duchess of Richmond; Earl and Countess of Caernarvon. *Duff House*, — Duchess of Richmond; Duke of Hamilton. *Lord Farnborough*, — Horses of Achilles. *Duke of Richmond*, — Charles I., his Wife and Children.

*Wentworth House*, — Queen Henrietta; Lord Strafford and Secretary; three children of Lord Strafford; Countess of Strafford; Rinaldo and Armida; Landscape; Queen Henrietta; Duke of Alva. *Wentworth Castle*, — Earl of Strafford. *Panshanger*, — Duke of Nassau and Family, 1634.

*Arundel Castle*, — Earl and Countess of Arundel; Charles I.; Queen Henrietta; Earl of Arundel; Earl of Arundel and Son; Earl of Arundel. *Wardour*, — The Crucifixion; Lord Falkland; Lord Arundel of Wardour.

*Grove Park* (Earl of Clarendon), — Earl of Kinnoul; Lady D'Aubigny; Sir John Minnes; Lord Grandison; Queen Henrietta; Earl of Northumberland, 1637; Earl of Pembroke; Marquis of Newcastle; Sir T. Ailesbury; Lady Ailesbury; Marquis of Hertford; Three Royal Children, 1631; Charles I.; Lord Goring; Duke of Richmond; Count of Berg; Earl of Derby and Family; Marquis of Hertford; Lord Falkland; Lord Cottington; Earls of Pembroke; Earl of Arundel.

*Burleigh House*, — Queen Henrietta; Duke of Newcastle; Countess of Northumberland; Lady Rachel Russell; A Spaniard; A Study; Mary and the Dead Christ.

*Blenheim*, — Queen Henrietta; Charles I.; Duchess of Richmond; Queen Henrietta; Lady Chesterfield; Lord Strafford and his Secretary; Charles I.; Duchess of Rich-

mond; Madonna; Time Clipping Love's Wings; Madonna and Child; Duchess of Buckingham and Children; Duke of Richmond; Duke of Buckingham; Sir Thomas Morton.

*Strawberry Hill*, — Countess of Exeter; Countesses of Leicester and Carlisle; Margaret Lemon; Margaret Carey.

*Earl Brownlow*, — St. Sebastian; A Woman; Anthony Triest; Le Clere; A Gray Horse; St. James; Lady and Child; Jaques Le Roy. *Lord Listowell*, — Achilles at the Court of Lycomedes. *Apsley House* (Duke of Wellington), — Charles I. *Marquis of Breadalbane*, — A Man. *Cobham Hall*, — Duke of Lennox; Lennox's Sons. *Combe Abbey*, — Lord Craven; Princes Maurice and Rupert; Princess of Orange; Duke of Richmond.

*Warwick Castle*, — Queen Henrietta; Charles I.; Madame Snyders; Lady Brooke; David Ryckaert; Duke of Alva, 1630; Earl of Warwick, 1632; Marquis of Mirabella, 1623; A Young Man; Princess Cantecroye; Prince Rupert; Duke of Alva (so called); Van Dyck.

*Newborough Hall*, — Lord Belasyse. *Duke of Montrose* — Marquis of Montrose. *Earl of Jersey*, — Earl of Strafford. *Cashiobury* (Earl of Essex), — Earl of Northumberland; Lord Percy and Sister. *Hatfield* (Earl of Salisbury) — Earl of Northumberland; Earl of Macclesfield. *Lord Baltimore*, — Lady Calvert. *Bodleian Library*, — Sir Kenelm Digby; Earl of Strafford. *Castle Howard* (Earl of Carlisle), — Snyders; Princess of Phalsbourg; Duke of Richmond; Duke of Bedford; Earl of Northumberland. *Temple Newsam*, — Lord Holland. *Nostall Priory*, — Infant Bacchus. *Apethorpe*, — Earl of Westmoreland's Daughter; Duke of Richmond. *Narford*, — A Man. *Orwell Park*, — Van Dyck. *Luton* (Bute), — Lord Stafford; Lady Dacre; Sir W. Howard. *Glendon Hall*, — Lord Holland; Count-

ess of Pembroke; an Old Man. *Broughton Hall*, — Duke of Buckingham's Daughter. *Miss Tait*, — De Chartres, the Bagpiper.

*Serlby* (Lord Galway), — Duke of Bedford, 1631; Duchess of Buckingham, 1636; Earl of Pembroke. *Clumber Park* (Duke of Newcastle), — Rinaldo and Armida. *Wimpole* (Earl of Hardwicke), — Madame Du Booys; M. Du Booys; David Ryckaert; Lady Riche; Earl of Warwick; Sir Endymion Porter and Family; Lady Southampton. *Lord Harrington*, — Charles I., 1636; Queen Henrietta; Madonna and Child; the Continence of Scipio; Madonna and Child. *Osterley* (Lord Jersey), — Lord Strafford. *Belvedere* (Sir C. Eardly), — Two Family Groups. *Wrotham* (Lord Enfield), — Lord Strafford; Duke of Cleveland and Family. *Lord Caledon*, — Marchioness Spinola. *Lord Yarborough*, — Christ; the Madonna. *Lord Waldegrave*, — Margaret Lemon, as Judith; Countesses of Carlisle and Leicester. *Earl Spencer*, — Duke of Arenberg. *Lord Craven*, — Prince Rupert. *Lord Bristol*, — Prince Rupert.

*Gorhambury* (Earl of Verulam), — Earl of Pembroke; Lady Caernarvon; Earl of Portland; Earl of Strafford; Earl of Cleveland, 1636. *Badminton* (Duke of Beaufort), — Countess of Pembroke; Marquis of Worcester. *Earl of Darnley*, — Duke of Lennox; Sons of the Duke of Lennox. *Earl of Aberdeen*, — Duchess of Savoy. *Earl of Salisbury*, — Earl of Salisbury. *Knowsley* (Earl of Derby), Countess of Derby; 7th Earl of Derby. *Earl Fitzwilliam*, — Viscount Grandison; Duke of Alva; Lord Strafford's Children; Earl of Strafford; Earl of Strafford and Secretary. *Earl of Denbigh*, — Earl of Denbigh; Duke of Hamilton; Duchess of Hamilton; Duchess of Richmond; Countess of Clanbrassil; Countess of Kenelmacey. *Grimsthorpe Castle* (Baroness d'Eresby), — Earl of Lindsey;

Montague, Earl of Lindsey. *Ditchley* (Lord Ossory), — Archbishop Laud. *Ombresley*, — Prince Palatine Charles Louis.

*Earl De Grey*, — The Sons of the Duke of Lennox; Countess of Southampton; Queen Henrietta; Charles I.; Mrs. Kirk; the Adoration of the Shepherds; Charles Malery; Three Children; Countess of Southampton. *Late Lord Ashburton*, — Charles I.; Queen Henrietta; Charles First's Children; Count of Nassau; Holy Family. *Lansdowne House*, — Queen Henrietta; A Lady. *Late Marquis of Hertford*, — Seigneur of Ravels; His Wife; A Lady; Van Dyck as Paris. *Duke of Norfolk*, — Bishop of Ghent. *Bridgewater House*, — Virgin and Child; A Man. *Sir R. Peel*, — Crucifixion; A Young Man; Rinaldo and Armida; A Genoese Senator; A Genoese Princess. *Duke of Grafton*, — The Tribute Money; Viscount Grandison; Earl of Strafford; Queen Henrietta; Henry Liberti; Van Dyck; Lady Southampton. *Earl of Ailesbury*, — Countess of Devonshire. *Holkham*, — Duke of Arenberg; Earl of Warwick.

*Beechwood*, — Charles I., 1634; Incredulity of St Thomas. *Knole* (Earl of Amherst), — Countess of Dorset; Earl of Dorset; Sir Kenelm Digby; Duke of Hamilton. *Nuneham* (Harcourt), — Queen Henrietta. *Somerby*, — Princess Mary. *Corsham Court* (Methuen), — Betrayal of Christ; Duke of Richmond; Earl of Lindsey; Prince Palatine. *Marbury Hall* (Barry), — The Assumption; Virgin and Child; Sir W. Temple. *Holker Hall* (Lord Burlington), — Young Man. *Kingston Lacy* (Bankes), — Charles I.; Queen Henrietta; Three Royal Children; Sir John and Lady Balace; Earl of Pembroke, 1638. *Basildon.* — Two Female Portraits. *Leigh Court*, — Virgin and Child. *Blaise Castle*, — Lady as Minerva. *Ham Court*, — Rubens;

Duke of Richmond. *Hagley*, — Henrietta; the Entombment; Countess of Portland; Maria Ruthven. *Lowther Castle*, — Charity; Earl of Dorset. *Penshurst* (Sir J. S Sidney), — Duke of Richmond. *Seymour*, — Queen Henrietta. *Morrison*, — Infant Christ and St. John; a Man. *Wynn Ellis*, — General of the Jesuits; Two Children. *Ford*, — A Man. *Baring Collections*, — Three Saints in Ecstacy; A Lady; Scaglia; Count of Nassau; Madonna; Charles I.; Henrietta; Court of Nassau. *Holford*, — Marchioness Balbi; Abbé Scaglia. *Rothschilds*, — Two Horsemen; Madonna. *H. T. Hope*, — Assumption; Virgin and Child. *Nichols*, — Gray Horse. *W. Russell*, — St. Roch's Intercession. *A. Robarts*, — Lord Arundel. *M. Anderson*, — St. Jerome. *J. Morrison*, — Charles I.; Two Ladies, 1635; Infant Christ and St. John; Two Male Portraits. *Late Sir C. Eastlake*, — Rinaldo and Armida. *Late Gray Collection*, — Rubens; Fiammingo, the Sculptor; Infant Christ and St. John. *W. I. Egerton*, — Martyrdom of St. Stephen; Equestrian Portrait of Van Dyck. *Late W. Wells*, — Madame de Vos. *Late Munro Collection*, — A Hawking Party. *J. N. Hughes*, — The Crucifixion. *P. Norten*, — A Hawking Party. *Lady Warren*, — Charles I *Lord Bayning*, — Princes Charles, Louis, and Rupert. *T. Emmerson.* — Queen Henrietta; A Gentleman. *Lord Paulett*, — Charles I. *J. C. Coesvelt*, — Magdalen. *Sir Charles Bagot*, — The Assumption; the Martyrdom of St. Catherine. *J. Harmon*, — Charles I.; Queen Henrietta; Lady Riche; Countess of Portland; Countess of Bedford; Earl of Holland; Duke of Hamilton; A Gentleman; Van Dyck. *Sir E. Bridges.* — Countess of Carlisle, 1637. *T. Tomkisson*, — Prince of Carignan. *H. Tuffnel*, — Sir W. Halton. *W. Carpenter*, — Sir W. Killigrew. *Sir J. G. Egerton*, — Earl of Strafford. *Bishop of London*, — Archbishop Juxon.

*Sir H. Bunbury*, — Sir T. Hanmer. *Late Sir Eliab Harvey*, — Lady Digby. *Lord de Tabley*, — Lord Byron. *G. 7. Vernon*, — A Genoese Officer. *Lady Southcote*, — Sir T. Wharton. *Lord Mulgrave*, — A Musician.

SCOTLAND.

*Bothwell Castle* (Douglas), — James I.; Charles I.; Earl of Strafford; Earl of Lindsey; Lady Paulett; Lord Banning; Mrs. Howard; Lady Queensberry. *Dunmore*, — Queen Henrietta; Perseus and Andromeda. *Rossie Priory* (Lord Kinnaird), — A Lady; A Boy.

*Dalkeith Palace and Montague House* (Duke of Buccleuch), — Rubens; Earl of Holland; Duke of Richmond; A Man; Two Youths; Queen Henrietta; Duke of Monmouth; Count of Feria; Rubens; Marquis of Huntley; Duke of Hamilton; Duke of Orleans; Prince of Orange; Holy Family; Lady Herbert; Thirty-seven Portraits in Chiaroscuro.

*Marchmont House* (Campbell), — Don Livio Odescalchi. *Hopetoun House*, — Ecce Homo; A Man; Archduchess Isabella. EDINBURGH. — *Royal Institute*, — The Lomellini Family; Martyrdom of St. Sebastian; A Man in Armor.

*Hamilton Palace* (Duke of Hamilton), — Earl of Denbigh; Duke of Richmond; Charles I.; Duke of Hamilton; Duchess of Hamilton; Princess of Phalsbourg; Earl of Derby; Earl of Danby.

*Garscube*, — A Woman. *Mr. M'Lellan* (at Glasgow), — Queen Henrietta.

FRANCE.

PARIS. — *The Louvre*, — Charles I., 1638; Van Dyck; Marquis d'Aytona; Princes Charles, Louis, and Rupert;

Archduchess Isabella; President Richardot; Countess of Bedford; Duke of Richmond; Judge Merstraeten; the Judge's Wife; three nameless portraits; the Children of Charles I.; Madonna and Saints; Madonna and Donors; Martyrdom of St. Sebastian; Ruth Gleaning; Venus and Vulcan; Mars and Venus.

LILLE. — *Museum*, — The Dying Christ. VALENCIENNES. — *Museum*, — The Martyrdom of St. James. MARSEILLES. — *Longchamps Museum*. — The Crucifixion.

BELGIUM.

ANTWERP. — *Academy*, — Dead Christ; the Crucifixion; the Entombment; Bishop Malderus; Abbé Scaglia; the Crucifixion, 1629; Young Girl. *St. Antoine's Church*, — The Dead Christ. *St. Jaques' Church*, — The Crucifixion; St. George and the Dragon; Henri Van Balen and his Wife. *St. Paul's*, — Christ Bearing the Cross. *St. Augustine's*, — The Vision of St. Augustine. *Cathedral*, — Descent from the Cross; Deposition of Christ's Body. *Wuyts Gallery*, — Descent from the Cross; Martyrdom of St. Sebastian; Martyrdom of St. Barbara; Madonna and Child; Drunken Silenus.

BRUSSELS. — *Royal Palace*, — Du Quesnoy; Paul de Vos; the Crucifixion. *Arenberg Palace*, — A Man; Anna de Camudio. *Dubus Gallery*, — Portraits in Chiaroscuro. *Museum*, — The Crucifixion; St. Anthony of Padua; St. Francis in Ecstasy; Martyrdom of S. Peter; A Jew's Head; Van Dyck; Burgomaster Delafaille; Drunken Silenus. *Van Eersel*, — Phillipe D'Aremberg.

BRUGES. — *St. John's Hospital*, — Ecce Homo; Holy Family; A Benefactor. *Notre Dame Church*, — The Dying Christ. *Saventhem Church*, — St. Martin, 1632. *Mechlin Cathedral*, — The Crucifixion. *Van Sasseghem*, — A

Young Lady. *Schamp's Collection*, — Frederick de Marselaer; Gonsalvez; Duke of Nieubourg.

GHENT. — *St. Michael's Church*, — The Crucifixion.

COURTRAI. — *Notre Dame Church*, — Erection of the Cross, 1631.

DENDERMONDE. — *Notre Dame Church*, — The Crucifixion; the Adoration of the Shepherds.

## HOLLAND.

THE HAGUE. — *Royal Gallery*, — The Huygens Family; Quintius Simons, the Painter; Duke and Duchess of Buckingham (so-called); Chev. Roy; Francis Vander Borcht; A Young Lady, 1628. *Steengracht Collection*, — Prince Frederick Henry. *Goldsmith Collection*, — The Crucifixion. *Huit ten Bosch Palace*, — A Portrait of the Royal Family.

AMSTERDAM. — *Trippenhuis*, — Children of Charles I., Jacob Vander Borcht; Magdalen (?). *Van der Hoop Museum*, — Two Portraits of Men. *Museum*, — William and Mary.

ROTTERDAM. — *Museum*, — Assumption of the Virgin; the British Royal Family.

## GERMANY.

BERLIN. — *Museum*, — Madonna and Saints; Ecce Homo; The Nuptials of St. Catherine; Christ and St. John; Pietà; Prince Thomas of Carignan; the Children of Charles I. *Royal Palace*, — Charles I. and his Family.

COLOGNE. — *Museum*, — Jabach of Cologne. STOLZENFELS. — Several small pictures. BRUNSWICK — *Museum*, — Madonna; Studies of Horses; Two Portraits. HANOVER. — *Gallery*, — Christ and the Lame Man. CAS-

SEL. — *Museum*, — Snyders and his Wife; Syndic of Brussels; An Antwerp Counsellor; A Clergyman; Burgomaster and Family. DARMSTADT. — *Museum*, — A Lady.

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DRESDEN. — *Gallery*, — Virgin and Child; St. Jerome; Drunken Silenus; Jupiter and Danæ; Charles I.; Three Children of Charles I.; A General; A Warrior; Seven unnamed Portraits.

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ST. PETERSBURG. — *The Hermitage Palace*, — The Madonna of the Perdrix; the Last Supper; the Crucifixion; the Deposition in the Tomb; the Incredulity of St. Thomas; Martyrdom of St. Sebastian; Charles I.; Queen Henrietta; William II. of Nassau; Archbishop Laud; Lady Goodwin; the Ladies Wharton; Sir Thomas Wharton; Lord Wharton; the Bishop of Ghent; the Montgomery Family; Chevalier Vander Wouwer, 1632; Sir T.

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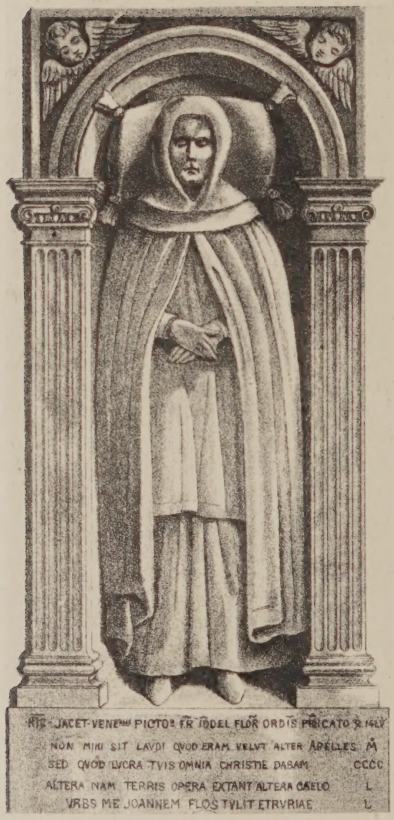
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# FRA ANGELICO

# PREFACE.

THE biography of Fra Angelico cannot be written by a disciple of Dr. Gradgrind, because the precise dates and regularly attested facts so dear to the mind of such a chronicler are all lacking in the records of a life so remote in the ancient centuries, and so hidden by the long colonnades of the Dominican cloisters; yet the fruits of that life are still with us, bearing witness of the eventide of mysticism to the sentinels of the morning of rationalism, and showing to an alien age at once the sweet simplicity and the quaint and questionless idolatries of the century before the Reformation.

It was fitting that the achievements of such a career should be chronicled by a Latin pen, and in the quietude of a cloister; and accordingly we find the French Dominican, Edmund Cartier, consecrating years of his life to this work. The result is valuable in its expositions of recondite and now forgotten pictorial mysteries, and in the profound sympathy with which

the monk of to-day regards the aspirations of his brother of the fifteenth century. This book has recently been translated into the English language, by an English Dominican, and is published in London, with a commendatory prefatory letter by Cardinal Wiseman.

Even more rapturous and rhapsodical is the account of Fra Angelico's life, which is printed in Padre Marchese's "Pittori Domenicani," a Florentine publication of a few years since. This has been used as the foundation of the present biography, and Cartier's work has been consulted at the same time. Other details have been obtained from Vasari and the art-writers of the Renaissance, and from Ruskin and the critics of the nineteenth century.

So have I found the acclaiming voices, issuing from the heart of the fold of St. Dominic, and sounding the praises of the Angelic Brother; and have done what I could to translate them into the rational language of another era and another hemisphere. One note, which comes down to us ever and again in the words of the two monk-writers as on the canvases of their forerunner and subject, I have ventured to omit as discordant. That note is the ceaseless *Ave Maria.*

M. F. SWEETSER.

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# FRA ANGELICO.

## CHAPTER I.

The Etruscan Highlands. — The Youth of the Angelic Brother. — The Novitiate. — The Convent at Fiesole — The Dominicans. — Early Friends

RAPHAEL, the prince of painters, came from the highlands of Umbria; Titian, the grand master of color, from the Venetian Alps; and Fra Angelico, the saintly limner of Heaven, from the mountains of Etruria. Three white hamlets, Urbino, Cadore, and Vicchio, crowning their hills like diadems, bore to Italy children whose fame is perennial and unapproachable, and has become a part of the royal heritage of the Land of the Madonna. From these sons of the hill-country the great cities below received their treasures of art, and Rome, Venice, and Florence were enriched with such possessions as their

swords could never win for them, nor their galleys bring home from distant seas.

Vicchio is a lofty castellated village, crowning one of the spurs of the Apennines, and looking out over the province of Mugello and the rich valley of the Sieve. In 1324 the Florentines had built a castle here, to curb the power of the Counts of Guidi, and a group of houses soon grew up under its walls, nestling closely for the sake of safety, in those troublous days of rapine and feudal lawlessness.

In this town there lived a certain Pietro, apparently occupying a respectable position, and well endowed with this world's goods. He already had one son, when, in the year 1387, another heir was born to him, and received the name of Guido, or Guidolino. Lanzi and Rosso agree in saying that Fra Angelico's secular and family name was Santi Tosini, but the Dominican records and other authoritative documents entitle him Guido, the son of Pietro.

The early life of the youth was largely influenced by his surroundings, as a matter of course, and it therefore becomes interesting to consider what those external environments were. Vicchio

is near the Sieve River, one of the chief tributaries of the Arno, amid the grandest scenery of the Etruscan Apennines, with the ponderous ridge of Monte Guerrino on one side, Monte Giovi on the other, and the high crest of Monte Falterona apparently closing the valley on the west. These mountains are celebrated for their noble outlines, and for the delicious shades of purple which their massive and forest-covered slopes assume. Farther down, in the valley were olive orchards and vineyards, groves of mulberry-trees and graceful cypresses, with far-stretching hedges of odoriferous box. Vicchio was a little way off the rugged road across the Apennines from Florence to Ravenna, about midway between the valley-hamlets of Dicomano and Borgo San Lorenzo, and but a few miles from the famous villages of Cafaggiolo and Fontebuona. The former was the seat of Cosmo de' Medici's mountain-palace, whose long battlemented front and high machicolated towers still rise over the rich meadows, with the purple hills beyond. Here, in later days, Lorenzo de' Medici found his favorite resting-place, and that scion of his proud family who became Pope Leo X. was educated.

At Fontebuona the Medici afterwards reared the tall palace of Pratolino, with its broad gardens and curious fountains, and the statue of the Genius of the Apennines, a colossus sixty feet high. Among these lovely glens, then, Guido may have met the Medici in his early years, and begun that acquaintance which was so valuable to him afterwards. At least, he must have been made aware of the magnificence and power of that great family, whose patronage of the Mugello district attests their admiration of its natural beauties.

Although so deeply secluded among gigantic mountains, Vicchio was less than a score of miles from Florence, and was cognizant of the busy activities of that city, the Flower of Etruria. The sanguinary politics, the innovating arts, and the half-way reforms in matters pertaining to the Church were discussed by the peasants and petty aristocracy of the Mugello villages with the keenest interest. Nay, but the questions about art must have called forth a strong sentiment of local pride, for he who was called the founder of the new school, the father of Italian painting, even the great Giotto himself, was one of their

own compatriots, a mountaineer like themselves, and born in the neighboring village of Vespignano. How often, then, must the sons of Pietro have heard the marvelous stories of the cities of the Tuscan plains, and felt the movements of a high destiny within their own souls.

Vasari gives a glimpse of the childhood of our artist in these words: "Although he might have lived in the world with the greatest ease, and, besides what he possessed, have earned all he desired by the arts he knew so well even in his boyhood, yet, being naturally steady and good, he resolved to become a religious of the Order of Friar-Preachers, for his own satisfaction and quiet, and principally to save his soul." It is herein plainly intimated that the youth's heritage was a good one, and also that he had bestowed much attention on the study of art before he abandoned the secular life.

Young Guido left his home in 1401, when he was but fourteen years old, and we are unable to find how or where he spent the next six years. Some part of this time must have been devoted to the study of painting, and some to the preparation for his conventual life, but no record re-

mains of the scene of his labors or his probation. It is, however, highly improbable that he went beyond Florence and Fiesole, where he could obtain the education and practice in art which could not be had on the highlands of Vicchio.

Some authors have stated that Guido's master was Gherardo Starnina, who died in 1403, at the age of forty-nine; and that Masolino da Panicale was his fellow-pupil. These statements are based on a certain resemblance between the manners of these artists, from which the critics infer their personal connection. Bottari thinks that Starnina must have been Angelico's teacher, and that his chief excellence was attained after studying the works of Masaccio. Cavalcaselle maintains that our artist was powerfully influenced by Masolino, and at other periods by the works of Orcagna and Masaccio.

There are no means of knowing, to a certainty, who was the first master of Fra Angelico, and it is perhaps most natural to suppose that his art, however it might have been founded, was developed by the conventual school of miniature-painting, and its endeavors to represent

the mysterious iconography of those remote and child-like ages. This, indeed, was the minute seed from which sprang the lofty tree of Christian art.

Ere he had reached his twentieth year, Guido sought the convent which then stood on the slopes of Fiesole, overlooking the City of the Lilies and the most beautiful part of the Vale of Arno. Here, surrounded by the most enchanting scenery of peaceful glens and arching foliage, the youth began his long career of study and devotion.

Thus our Guido, in the first flush of his youth, surrendered the secular hopes of fortune and renown which were just opening before him, and sought repose in the cloister. Loving and amiable in all his ways, he must have been forced to break many a tender tie, and crucify many a noble affection, when he thus retired from the world and gave himself to God. Once more, however, his joy was full, when he was rejoined in the convent by his beloved elder brother, who assumed the cowl not long after, and was reunited to Guido in a double fraternity.

The new name which our Guido assumed on

leaving the world was *Fra Giovanni*, and his brother took that of *Fra Benedetto*. But in later years the former was called *Fra Angelico*, the Angelic Brother; and his devoted admirers also entitled him *Il Beato Angelico*, the Blessed Angelico. Some also have added the words *da Fiesole* to his name, to indicate the scene of his early labors. His full name, therefore, is *Il Beato Giovanni, detto Angelico, da Fiesole*, or, "The Blessed John, called the Angelic, of Fiesole." It should be remembered that the title *Beato*, which falls but little short of that of *Saint*, was not conferred upon him by the Church, but by the voice of popular esteem.

The Convent of Fiesole was founded in 1406, by Beato Dominici, who desired to restore the strictest observance of cloister life amid an age of religious laxity. The two young men from Vicchio, coming hither the year after the foundation, were received for a time in the unfinished building, and then transferred to the elder Convent of Cortona, under the charge of the master of the novices. It is not impossible that they remained there until the monks of Fiesole were expelled from their convent and

driven into exile; but the probabilities are that they returned to the Tuscan convent as soon as the novitiate was finished, since the brotherhood at Fiesole numbered but fourteen monks, and needed all its possible working strength.

In the year 1407 Fra Angelico received the clerical habit, and a year later he made his profession, as the records of the convent thus attest: "1407. Fra Giovanni Petri de Mugello of Vicchio, who excelled as a painter, and adorned many tables and walls in divers places, accepted the habit of a cleric in this convent, . . . . and in the following year he made his profession." He was therefore a priest in full orders, and must have taken the usual studies in theology and canon law, in company with his fellow novitiates. Angelico's brother, Fra Benedetto, was also a priest, and became Sub-Prior of San Marco and Prior of San Domenico, offices which he could not have filled if he had not been in clerical orders. Neither could Angelico have been nominated Archbishop of Florence, as he was, unless he had previously been a priest. The records therefore fully attest that the painter was also a clergyman, and his pictures show

that he must have been a very learned one. Yet several authors have supposed that he was merely a lay-brother, and that he assumed that humble habit and secondary position, not so much out of love for religion as from a desire to live in peace and cultivate his art more readily. Even the learned Paul Delaroche depicted him in a lay-brother's costume, in the hemicycle of the School of the Fine Arts, at Paris. But this theory is ill-founded, and the convent-record is sufficient to refute it. Besides that, if Guido of Vicchio had wished merely to find a quiet and secluded cell, in which to carry out his artistic plans, he might have joined the learned and liberal Benedictines, or even the easy-going Silvestrines, who led a merry and peaceful life in the cloisters of San Marco. But he chose one of the most laborious and self-denying of the religious orders; and then, instead of casting in his lot with the lukewarm and self-indulging Dominicans at Santa Maria Novella, he preferred the youngest, least splendid, and most austere convent of the reformed Dominicans. His connection with the Church was no half-way covenant, no expedient to serve

other ends, but a hearty and thorough self-surrender and consecration.

Among the various brotherhoods then dwelling in Italy, Guido thus chose that of St. Dominic as that to which his allegiance was due. This venerable Order had already existed for two centuries, and had sent its ambassadors of peace to all the devastated cities of Northern Italy, reconciling the bloody feuds of the Guelphs and Ghibellines. Endowed richly with lands and convents by the communities to which they brought the blessings of peace, the fourteenth century found the Dominicans busily engaged in erecting splendid temples of religion, and surrounding the consecrated monuments of reconciliation with all the charms of art. Then arose the Dominican school of architecture, replete with grand simplicity and nobility, which erected the churches of SS. Giovanni e Paolo at Venice, San Niccolò at Treviso, Santa Maria sopra Minerva at Rome, and many other stately shrines. The foremost of these was Santa Maria Novella, at Florence, which was founded in 1279, to commemorate the peace established between the Guelphs and Ghibellines of that city, through

the mediation of Cardinal Malabranca. This "purest ray of the artistic glory of Florence" was planned by two Dominicans, Fra Sisto and Fra Ristoro, and built by masons and carpenters of the same brotherhood. In connection with these great architectural works, the monks also furnished sculptors of high ability, the chief of whom was Fra Guglielmo Agnelli, the pupil and associate of Niccolò Pisano, and the master who executed notable reliefs at Bologna and on the façade of the Orvieto Cathedral. In painting, the Dominicans had also made good progress, and were celebrated for skill in illumination, wherein they rivaled the artistic Benedictines and Camaldolites. Many a pure and holy soul among them devoted itself to the naïve embellishment of monastic manuscripts, and truly praised God in colors.

At Fiesole the young monk came under the noble and powerful influence of Beato Giovanni Dominici, the founder of the convent, and the reformer and foremost man of the Dominican Order at that period. This remarkable ecclesiastic had electrified alike Rome and Florence, Venice and Pisa, with his consecrated oratory,

and had converted many thousands of men, and restored the waning sanctity of his Order, founding new convents and peopling them with awakened souls. He was also a great lover of painting, which he recommended as "a powerful means of elevating the soul and developing the holy thoughts of the heart;" and often wrote to the monks at Venice, in the Corpus Domini Convent, offering them advice on the methods of miniature-painting, and professing his willingness to finish what they could not do. The youth of Vicchio soon felt the profound influence of this leader, and under his guidance passed safely through the early years of his probation.

Angelico's nearest friend was St. Antonino, who had been in the convent longer than himself, yet was somewhat younger. He applied to Beato Dominici for admission to the Order when but thirteen years old, a diminutive and weakly boy, but the old Prior smiled, and promised to receive him when he knew canon law. Antonino thereupon mastered that intricate science in a surprisingly short time, and, being admitted by the wondering Dominici, rapidly rose to positions of great responsibility and

honor. He was united with Angelico and Benedetto by the closest ties of friendship, and thus remained through life. There were twelve other monks then in the convent at Fiesole, among whom were the Prior, Beato Marco, of Venice; the novice-master, Beato Lorenzo, of Ripafratta; Beato Pietro Capucci, a youth of noble family, who had attained a higher nobility by seeking to serve God's poor; Beato Costanzo, of Fabriano, ardent in charity; and Beato Antonio Neyrot, who was afterwards captured by Tunisian pirates, and forced to abjure his faith. But in due time Neyrot repented, and preached the Gospel to his judges, who inflicted the direst torments upon him, so that after five days of extreme agony he died, a martyr of the Cross.

Fra Michele Sertini della Casa was the skillful miniaturist who had illuminated the two great psalters, now so devoutly guarded at Santa Maria Novella. He lived until 1416, and knew Angelico very well, exercising a strong influence over the young monk.

Cartier gives the following beautiful description of the abode of our artist: "The convent of San Domenico of Fiesole is built about midway

up the mountain. The church opens on the high-road, and attracts the wayfarer by its pure and simple architecture, like the fountains which formerly offered a seat and limpid water to the weary traveler. The apse is surrounded with buildings and cloisters, all protected by a silent valley. Their quiet lines and simple disposition recall the Franciscan convents, so full of peace and lowliness. Nothing is finer for the soul than these palaces of poverty, the long corridors, the walls without ornament, the little windows, and the sweet light meeting with a holy image or a pious sentence. The ray of the sun penetrating the cells is like Jacob's ladder; angels are passing up and down, to exchange grace and prayer between God and man. . . . . The mountain of Fiesole is one of the most beautiful of those which shelter the valley of the Arno against the north winds. A powerful town once occupied its summit; but Florence, its rival, overcame it, one day, and left nothing but ruins and recollections. Rich and wooded hills story the sides of the mountain, and their lowest declivities, watered by the Mugnone, end at the gates of the Athens of the Middle Ages. On

every side rise magnificent villas, to which the Platonists of the Renaissance repaired, to forget the divine teaching of the Gospel, and renew, beneath the beautiful shades, the learned conversations of the gardens of the Academy."

In this noble retreat, consecrated to religion and faith, Fra Angelico passed more than a quarter of a century, and executed many of his fairest works. The incense from before the altars, the chanting of the worshiping monks, the sound of the bells which called the hours of prayer, entered the cell which he made his studio, and became perpetual admonitions to a pure and consecrated labor. The colorless life of the cloister was the foil with which he contrasted the mystic illuminations of his beatific visions, and the jewel-like hues of his pictures.

Born with the divine instinct of art in his life, nurtured among the glorious scenes of the Apennines, and early taught the technic of painting, it was but natural that the youth should carry the palette under his white robes into the Dominican cloisters. Thereafter came years of miniature-painting and illumination, with frequent sights and earnest studies of the works of

other masters, while the areas of his achievements widened from the initial to the page, from the page to the panel, and from the panel to the wall. But the central facts of his life were the altar and the cloister; the central thoughts were prayer and praise. Art was not, in his eyes, a question of schools, styles, or masters, but a form of adoration or of admonition, full of possibilities for the advancement of the Church. One brother's vocation was in the pulpit; another's in the olive grove; another's in the dispensary; but his was in the studio, and it became a sacred duty to enrich his works from all sources. He used figures not unlike those of Orcagna, but idealized and sanctified; harmony and repose equal to those of Masaccio, with an added grace and elegance; religious feeling superior to Giotto's, and without his severity. The slender and graceful angels of Fra Angelico, bird-like in their softness and delicacy of form, stately in their rich and flowing drapery, divine in their sacrosanct expressions, were individual creations, peculiar to his own inspiration, and show how closely in him, as in no other artist, tenderness, religious feeling, and technical

skill were united and blessed. Hence arose those wonderful heavenly visitors, with rainbow-tinted wings and flame-tipped brows, and long robes sweeping over their softly gliding feet. Hence came the vast diversity and exquisite radiance of his faces, which demand the first attention of all who look upon the pictures, though the robes may be glorious and the landscapes full of delicacy. Hence, also, the pure and shadowless clear colors, innocent of chiaroscuro, and trusting for their effect to outline and expression alone.

Once more let us hear Ruskin's singing sentences, as he speaks of our master's cloistered life of prayer and praise: "Angelico is in perpetual peace. Not seclusion from the world. No shutting out of the world is needful for him. There is nothing to shut out. Envy, lust, contention, are to him as if they were not; and the cloister walk of Fiesole is no penitential solitude, barred from the stir and joy of life, but a possessed land of tender blessing, guarded from the entrance of all but holiest sorrow. The little cell was one of the houses of heaven, prepared for him by his Master. 'What need

had it to be elsewhere? Was not the Val d'Arno, with its olive woods in white blossom, paradise enough for a poor monk? Or could Christ be indeed in heaven more than here? Was He not always with him? Could he breathe or see, but that Christ breathed beside him, and looked into his eyes? Under every cypress avenue the angels walked; he had seen their white robes, whiter than the dawn, at his bedside, as he awoke in early summer. They had sung with him, one on each side, when his voice failed for joy at sweet vesper and matin time; his eyes were blinded by their wings in the sunset, when it sank behind the hills of Luni.'"

## CHAPTER II.

The Expulsion of the Fesulan Monks. — Foligno. — Works at Cortona. — Perugia. — Studies from Nature. — Sketches.

But the peaceful life of the monks of Fiesole at last came to an end, after Angelico had lived with them for seven years. This was the time when Christendom was shamed and confused by the spectacle of three rival and hostile Popes, Gregory XII. at Rome, Benedict XIII. at Avignon, and Alexander V. at Pisa, and the whole Church was rent by dissensions arising from an incessant and aggravated conflict of authorities. The Republic of Florence declared for Alexander V., but the convent at Fiesole adhered to Gregory XII.; and when the officers of the state and the diocese essayed to force the monks into allegiance to the Pisan Pope, they took to flight, and settled at Foligno. There, and at Cortona, they spent the next ten years.

At Foligno, in the States of the Church, the

monks were hospitably received by Colino de' Trinci, the lord of the city, and by Bishop Federigo de' Frezzi; and there they abode for the space of five years. It is uncertain where Fra Angelico spent this period of time, — whether with the fugitive Fesulans at Foligno, or in the mother-house at Cortona. There are no pictures at the former place attributed to his pencil, as it seems likely there would have been if he had dwelt there during so many years. Another fact of interest is that at that time there were no artists at either Foligno or Cortona, and it follows necessarily that Angelico must have learned how to paint before joining the Dominicans, and becoming a partner of their wanderings.

By this migration Fra Angelico was placed under new and more sacred influences. He was now in the mysterious and pietistic land of Umbria, the crown of Italy, with its scenery of Paradise, inspiring alike a Perugino and a Milton; its heroic memories of Hannibal and the Romans, and the chivalry of the dark ages; and its diadem-like white cities, resting upon the vine-clad hills. But greater than all these were

the memories of St. Francis, whose poverty became the world's wealth, and whose unresisting love raised up one of the mightiest powers of history. Over the remains of this great saint, on the hill of Assisi, the Church had raised a noble temple, adorned with the works of her wisest painters, from Cimabue to Perugino, and a shrine for the pilgrimages of her most devout children.

Here, then, amid the most solemn and appropriate influences, the young monk began the study of a higher art than that of the miniaturists. Often and again during his residence at Foligno and Perugia he must have visited the sanctuaries which so thickly stud the valley of Assisi, making a perpetual memorial of St. Francis, the grand master of the order of poverty. In the great church of the Sagro Convento he could even then see the masterpieces of Giotto, Taddeo Gaddi, Buffalmaco, Cavalini, Giottino, and Simone Memmi, artists of an elder and more devout age, whose works are filled with the *naïveté* of child-like faith and adoration. The pictures of Fra Angelico at this period show that he was profoundly influenced by the principles of the school of Giotto, whose simple beauty

was so nearly akin to the graces of his own works.

The achievements of the elder artists of Siena also had a certain influence upon Fra Angelico, and from them he borrowed his pure and sweet Madonnas. Doubtless he frequently visited Siena, which was on the route of some of his journeys, and was also a favorite city with the Dominicans. Andrea Vanni and Taddeo di Bartolo were then the foremost artists of that school; but the venerable pictures of Guido da Siena seem to have had the deepest effect on the monk-artist. In later years the Sienese school drew much of its inspiration from Angelico, and approached very near to his manner.

The monks among whom our artist belonged remained long in Foligno, dwelling in a convent of their Order there. But in the year 1413 the plague broke out in Umbria, and the friars fled to Cortona, whence most of them had at first gone forth to Fiesole, thirteen years before. Here Beato Giovanni Dominici had begun his career of reform, and hither he returned with his weary company of pilgrims, flying from political aggressions. The convent stood on the Cyclo-

pean walls of Cortona, and across the enormous Etruscan masonry and wild declivities below the monks could look out over a most charming panorama of natural scenery, including the rich plains of the Chiana, the lofty peaks of the Aretine Apennines, the violet mountains towards Montepulciano and Radicofani, and the mirror-like lake of Thrasymene, reflecting the fair Umbrian sky. The wonder is, not that a great artist arose in the convent, but that all the monks did not become painters, or poets, or *illuminati* of some sort. For five beautiful years the little band of exiles dwelt there on the Cortonan wall, and with them lived the youth who had come to their fold from the bleak heights of Vicchio.

The Dominican Church at Cortona contains several pictures which were executed while Fra Angelico dwelt in that town. Among these are his later works in fresco, consisting of a Madonna and saints, and the four evangelists, delicate, simple and purely colored compositions over the outer door-way. Within, near the high altar and the shrine of his companion Beato Capucci, is another and earlier painting, or

group of paintings, by the monk-artist, whereof the central figures are the Madonna with her smiling Child, surrounded by lovely angels. The shutters are illuminated with the figures of four saints, and in the triptych-angle above are the Crucifixion and the Annunciation. Below the main picture are six beautiful little scenes from the life of St. Dominic, separated by figures of saints.

Another picture painted by Fra Angelico for his own convent-church is now in the Gesù Church at Cortona. It represents the Annunciation, in the simple spirit of archaic Christian art, the Virgin being richly clad and sitting with crossed arms upon a throne, while a golden-haired angel approaches, bearing a scroll on which are written the Latin words which signify, "The Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee." The Virgin holds an answering scroll, bearing the words, "Behold the handmaid of the Lord." All this takes place under a graceful pillared portico, and in the background another angel is seen driving Adam and Eve from Eden. The pediment of the picture contains seven scenes

from the life of the Virgin, — her birth, marriage, visitation, the adoration of the Magi, the purification, her burial, and the Virgin giving the Dominican habit to the blessed Reginald.

The Annunciation was always one of Angelico's favorite subjects, and his brush never ceased its fair song of *Ave Maria*, producing one after another representation of this dawning scene of the Christian era, for the edification of the reverent monks and clergy of his age. To-day they seem mystical and half-incomprehensible, and to some even puerile; but there was a time when they had a deep and inspiring significance, and led the thoughts of the peasant away from his vineyards, and of the matron from her household cares, up to the love of the mother of God. So far indeed, but mayhap no farther. Yet who shall say so, without hoping for a doubt?

Many other works of art did Fra Angelico execute in the convent of Cortona, for the edification of the brethren and the glory of the Order. His first frescos, the precursors of the masterpieces in San Marco and the Vatican, were made at this time. But all these have passed away,

and with them the solid walls which they illuminated, for the convent was destroyed by the French, during the frenzies of the First Republic.

One of the chief works which Fra Angelico executed for Perugia was placed in the chapel of San Niccolò dei Guidalotti, and is now in the Dominican Church. It was painted on a gold ground, and shows the Madonna and Child, surrounded by angels bearing flowers, while Jesus holds in His hand a rose. This picture had shutters, on which were painted Sts. John the Baptist, Catherine, Dominic, and Nicholas, and on the pediment below it were three scenes from the life of St. Nicholas. Connected with this were two other paintings, one representing the miracle by which St. Nicholas fed the starving poor at Myra, and the other St. Nicholas saving three Roman princes from death. The frame which united these three paintings was composed of twelve figures, executed with great delicacy. Marchese and Bottonio both refer this group of pictures to the year 1437, but Cartier thinks that they were done before 1418.

During the ten years of Fra Angelico's volun-

tary exile from Fiesole, he thus executed many paintings, wherein the piety of the artist and his naturalness and freshness of imagination are apparent. If these pictures may be grouped with those of any other school, it must be that of Giotto, with whose works they have certain attributes in common. Some of the pictures of this period are now in public galleries, and many others are probably in secluded cloisters or chapels, fulfilling their original destination, and not yet made ornaments for palace corridors or municipal halls.

His studies in the fields were loving and earnest, especially during these earlier years, while he was yet young and vigorous. In some of the pictures of that period flowers are portrayed with exquisite delicacy, and the foregrounds have the most minute and careful finish. Elsewhere he prepared landscapes, which, although only accessory to human or angelic actions, are filled with freshness and truth, and tell of patient and loving labors crowned with high success.

The master was also a careful and unwearied student of nature in other phases, and endeavored in all ways to set forth her beauties truth-

fully and nobly. As for models for his saints and angels, he found many willing volunteers, and such as could enter into the spirit of the work more nearly than mercenaries, in the brethren of his own convent, who gladly and patiently posed themselves before him. In this way he obtained life-like expressions, happy proportions, and a verisimilitude which no exercise of the imagination could have produced.

There was no hap-hazard work in the pictures by which the Angelic Brother sought to glorify God and honor the saints. Carefully finished and laborious drawings were made, pen-sketches, studies in light tintings or bistre, never slighted or hurried, although done only for the inspection of the artist himself, as is proved by the incongruity of the subjects which were often grouped on a single sheet. There are large numbers of these sketches in the Uffizi Gallery at Florence and elsewhere.

The monk-artist, "counting time and glory as nothing," never signed or dated his pictures, and hence it is somewhat difficult to state the periods of their production. He was also less susceptible to outside artistic influences, causing

changes in manner, than the secular painters, since his life was for the most part hidden in the cloister, and his only ambition was to honor religion by devout pictures, and not to emulate the Greeks nor rival his fellow-artists. Nevertheless, there are delicate shadings in his style — here a tinge of Giotto, there of Guido of Siena, and again of Masolino — which join with known facts in his history to establish the approximate dates of some of his works.

## CHAPTER III.

Return to Fiesole. — Pictures for the Convent Church. — The Coronation of the Virgin.' — The Hieronymite Monks. — The Flax Makers' Tabernacle.

At last the exiled monks yearned to return to their home on the hill of Fiesole, and entered into negotiations to bring about that result. Their foundation-deed stipulated that an absence of two months from the convent should cause them to lose all right thereto; but the bishop permitted them to return on the payment of a hundred ducats. The money thus demanded was drawn from the patrimony of one of the brethren, St. Antonino; and Beato Giovanni Dominici led his flock back to the old convent above Florence. A bequest of six thousand florins soon afterwards came to them, from the estate of a Florentine merchant, and was spent in adorning and enlarging their buildings.

In the sacred calm of the convent at Fiesole

Fra Angelico spent the next eighteen years, devoting himself to the altar and the studio, and protected by his triple vows from the agitations of his secular brethren in art. This period was the sweetest and richest of his life, covering the time of his twenty years of maturity, when all his energies were unwearied and his strength unabated. The larger part of his easel-pictures were done in these two decades, when he was sought by every one to execute works for churches, convents, and palaces. To all such would-be patrons he used to say: "Get my Prior's consent, and I will always do what may please you," — welcoming them with pleasant courtesy and unselfish gladness.

The large income arising from the popular demand for his works rapidly enriched the convent, and enabled it to extend the sphere of its operations. Angelico would not touch the money which was given for his paintings, but caused it to be turned into the treasury of the brotherhood; wherefore it may well be supposed that the Prior was usually very prompt in permitting the gifted brother to exercise his talents on outside commissions.

Of course his own convent was the first to be enriched by the works of the master, and accordingly we find that he painted for it several noble pictures. In the refectory he frescoed a composition representing the Crucifixion, with the Madonna, St. John, and St. Francis at the foot of the Cross. This work was notable for its grave simplicity and delicate execution, some traces of which still remain. But a young Florentine artist, Mariani, restored it in 1566, and painted over the whole composition with lavish freedom of color. Since the monks were ejected from the convent, the refectory has been used for the storing of fruit and garden-tools, to the further great damage of its precious walls.

In the chapter-house he painted a fresco of the Madonna and Child, somewhat Peruginesque in type, with attendant figures of Sts. Dominic and Thomas Aquinas, the former bearing the lily of virginity, and the latter with an open book. Marchese says that the Madonna "is impressed with such beauty and majesty that we are almost forced to kneel down and worship in presence of that image." The chapter-

house was afterwards converted into a hospice for strangers, and is now a part of a private dwelling, the fresco still remaining, although grievously retouched.

Three pictures were executed for the convent church, including the Madonna over the high altar, which was badly restored by Lorenzo di Credi, in 1501. There the Mother and Child are enthroned, having Sts. Peter and Thomas Aquinas on one side, and Sts. Dominic and Peter Martyr on the other, with a group of adoring angels in the foreground. The simple dignity of this Giottesque work was contrasted with the lyric fire of the small pediment picture below, which the monks disposed of, about fifty years ago, to Valentini, the Prussian Consul at Rome; and in 1860 it was sold by his nephew to the British Government, and transferred to the National Gallery. It is painted in tempera, on wood, in five compartments. The subject is the triumph of Christ over Death and Hell, and the Redeemer holds high His banner of victory, among a throng of adoring angels, whose trumpets tell all the world of the conquest of sin and death. On either side are

groups of the Patriarchs, Prophets, Apostles, Saints, and famous Dominicans, all "so beautiful," says Vasari, "that they appear to be truly beings of Paradise." There are two hundred and sixty-six figures, or portions of figures, in this wonderful composition.

The master also painted an Annunciation for a chapel in this church, which Vasari calls "so devout, so delicate, and so well executed that it appears truly not by a man, but to have been made in Paradise." Adam and Eve appeared in the background, and there were several smaller pictures annexed below. In 1611 this painting was sold to Mario Farnese, for 1,500 ducats, which was devoted to rebuilding the campanile and wainscotting the choir. The monks "gave thanks to God, and to the angelic painter who, after one hundred and sixty years, has again rendered so great a service to the convent."

Another picture for the convent-church was 'The Coronation of the Virgin,' one of the master's noblest works, agreeable in coloring, pure in drawing, and luxurious in ornament, with a skillful harmony of multifarious details and a masterly composition of numerous figures. The

mother's chaste and heavenly face and figure are representative of her attribute as Queen of Virgins, and she kneels under a rich Gothic canopy, while Christ places the crown upon her head. Four-and-twenty beautiful and youthful angels surround the group, flame-crowned, clad in embroidered tunics, and singing and making glad music about the throne. Moses and David, St. John the Baptist, St. Peter and St. Paul, are on the steps of the throne; and near them are groups of noble saints, the Apostles, the founders of religious orders, martyrs, and a glorious company of sanctified women. The latter is perhaps the most admirable part of the picture, full of great holiness and joy.

The *gradino*, or part of the frame-work designed to elevate the principal picture above the feet of the candlesticks on the altar, is adorned in the centre with a scene from the Resurrection of Christ, on each side of which are three little pictures of events in the life of St. Dominic. These represent: (1.) the vision of Pope Innocent III., in which St. Dominic appears upholding the tottering walls of the Lateran Basilica; (2.) St. Peter and St. Paul, in a vis-

ion, ordaining St. Dominic to the apostolate; (3.) St. Dominic recalling to life a young Roman noble who had been killed by falling from his horse; (4.) St. Dominic and the Albigenses testing their hostile books of doctrine by the ordeal of fire; (5.) the miraculous repast, when St. Dominic and his monks were fed by angels; (6.) the death of St. Dominic, surrounded by his grieving monks.

This great picture and its *gradino* or pediment are now in the Louvre, whither they were removed by the troops of the First Napoleon. The principal painting is about seven feet square, and the seven smaller pictures are each less than a foot square. It has been frequently copied in engravings, lithographs, chromo-lithographs, and calcographs.

Vasari thus rapturously describes this renowned picture: "But above all the works of Fra Giovanni, and one in which he has surpassed himself, . . . . is the Coronation of the Virgin by Jesus Christ. The principal figures are surrounded by a choir of angels and a vast number of saints, male and female. These figures are so numerous, so well executed, in attitudes so

varied, and with expressions of countenance so diversified, that one experiences incredible pleasure and delight in looking at them. Nay, it seems as though these blessed spirits cannot be otherwise in heaven; or, to speak more correctly, could not, if they had forms, appear otherwise. For all the saints here, male and female, have not only life and expression most delicately and truly rendered, but the whole coloring of this work seems to have been executed by the hand of a saint or of an angel like themselves. Thus it was with sufficient reason that this good religious has been always called Fra Giovanni Angelico . . . . For myself, I can in truth affirm that I never see this work without its appearing to me something new, nor do I ever leave it satisfied."

In 1817 August W. von Schlegel published a treatise on this picture, analyzing its disposition and figures with all the deep insight and subtlety of the German mind. Therein he gives a just and discriminating review of the master's traits, closing with this correct and moderate simile: "His talent is like a copious spring, which glides evenly along, without impetuosity and without

restraint, from a lovely soul purified by piety and contemplation."

Fra Angelico repeated the subject of the Last Judgment several times, and with great diversity of treatment. One of these was executed for the Church of the Camaldolite monks, and has called forth the most rapturous admiration and the most beautiful description from the eloquent Count de Montalembert. He says, furthermore: "Add to this sketch the prestige of a fresh and pure coloring, a correct design without anatomical exaggeration, draperies of perfect grace, and expressions of countenance truly divine, and we shall have a feeble idea of this Last Judgment. When we have seen and understood it, we remain quite cold before that of Michael Angelo." The conception of the picture is in some respects Dantesque, and the fearless artist has certainly risen superior to the prejudices of the cloister by placing several cardinals and a great throng of monks in the hands of the exultant devils, who are dragging them pell-mell towards the seven circles of hell. This venerable composition is now carefully preserved in the Academy of Fine Arts, at Florence.

The master was probably induced to design 'The Last Judgment' by Don Lorenzo, one of the Camaldolite monks, and an artist of great ability, who was very intimate with him, and exerted a perceptible influence on his style. These two religious sometimes painted together on the same pictures, and certain of their joint works are still preserved. Don Lorenzo was not a brother of the elder convent at Camaldoli, but of the one in Florence, bearing the name of St. Mary of the Angels. Rio says that he was "the friend of the heart" of Angelico, and that they were more than once fellow-laborers.

Another famous picture of 'The Last Judgment' is that which is now in Lord Ward's collection, having formerly belonged to Cardinal Fesch. Many artists regard this as the masterpiece of the monk-painter. Its composition is the same as that in the Florentine Academy, but it far surpasses the latter in sweetness, purity, and elegance, since it was altogether painted by Angelico, while the Florentine work bears marks of Fra Benedetto's unskillful aid.

Not far from the convent in which Fra Angelico entered the religious life, and on the

same delicious hill of Fiesole, was a convent of Hieronymite monks, occupying the building which, in its secularized condition, is now known as the Villa Ricasoli. The two neighboring brotherhoods, journeying the same upward way, and over the same thorny road of asceticism, were naturally on the best of terms with each other, and when Fra Angelico received a commission from Cosmo de' Medici to paint a Madonna for the Hieronymites, he put his best and most careful work into the composition. The pediment of the Madonna was a series of small pictures from the lives of Sts. Cosmo and Damian, two saints whom the monk-artist often painted, since they were the patrons of the Medici family, the generous benefactors of the Dominican Order at Florence.

In 1432 the Servite monks of the city of Brescia commissioned Fra Angelico to paint for their Church of San Alessandro a picture of the Annunciation, with figures in life-size. The archives of the convent show that nine ducats were paid for this work, besides two ducats for the gold put on the background. A deputation of the monks went as far as Vicenza, to meet

the picture on its way, and it was richly and worthily adorned in their church, wherein it still remains.

In the year 1433 the Guild of Flax-Workers commissioned our artist to paint an altar-piece for their chapel, in the following words: "They have agreed with Fra Guido, called Fra Giovanni, of the Order of St. Dominic, of Fiesole, to paint a tabernacle of Our Lady, to be painted inside and outside, with colors, and diversified with gold and silver the best and finest to be found, with all his skill and industry; and for all and for his pains and labor, to have 190 florins in gold, or what less he can in conscience, and with the figures in his drawing." These wealthy and powerful guilds were conspicuous in the history of the Italian Republics, protecting liberty, developing industry, and affording an intelligent and munificent patronage to art. Their constitution was eminently religious, and led them to a noble rivalry in decorating their chapels with works of painting and sculpture, and thus popularizing a taste for the beautiful and the devout. Before applying to Fra Angelico, the Guild had commissioned Lorenzo

Ghiberti to paint their altar-piece; but the design which he submitted failed to please them, and they immediately sought the advice and handiwork of one who had already achieved such notable successes in this manner of work.

The picture which resulted from these negotiations was one of the richest and most brilliant of the works of Fra Angelico, and evinces that he was very generous both with his skill and his precious metal. The Madonna is clad with a blue mantle embroidered with gold, and holds the Child Jesus, while the Holy Ghost hovers overhead. The background is a magnificent curtain of cloth of gold, which was doubtless very effective in the dim light of the chapel; and several saints are portrayed on the shutters, with three scenes from sacred history on the predella below. One of the chief beauties of the work is the masterly delineation of the twelve adoring angels, — pure and graceful figures playing on various musical instruments, and fragrant with prayer.

For the chapel of Cardinal degli Acciaiuoli, in the Carthusian Church at Florence, Fra Angelico painted 'The Coronation of the Virgin,'

which is now in the Uffizi Gallery, alongside one of the naked beauties of the Renaissance. Christ and His mother are seated on light clouds, in an intense glory, surrounded by praising angels; and He reaches out a magnificent diamond, and adds it to her crown. In the lower part of the picture are two groups of renowned saints, bearing their emblems of purity or martyrdom. In the same room of the gallery are three smaller pictures by the same hand: 'The Death of the Virgin,' 'The Marriage of the Virgin,' and 'The Birth of John the Baptist.' The latter has called forth the warmest eulogies from the eminent Abate Lanzi, the historian of Italian art.

The Church of Santa Maria Novella, at Florence, was the scene of Fra Angelico's labors for a long period, and there he commemorated, in a fresh and graceful manner, several of the picturesque legends of the Middle Ages. The monks who held the church at that time preserved the artistic traditions, if not the devoutness, of its founders, and sought for painters worthy to continue the decorations which had been commenced by Orcagna, Memmi, and

Taddeo Gaddi. These they found in Fra Angelico and Masaccio, who were engaged in Santa Maria Novella at the same time. The monk-artist's frescos in the transept and the Chapel of the Rosary, and his picture of 'The Annunciation,' have disappeared, together with the Paschal candle which he decorated. But there still remain three reliquaries, which were made by the monk Giovanni Masi before 1430, and were elaborately adorned by Fra Angelico. The first is painted with a Madonna and many saints; the second has the Annunciation and the Adoration of the Magi, with ten exquisite figures of female saints; and the third (sometimes attributed to Fra Benedetto) shows 'The Coronation of the Virgin,' and the 'Adoration of the Child Jesus' by His parents.

In the Chapel of St. Luke, patron-saint of painters, at the cloisters of the SS. Annunziata, are six beautiful little pictures, representing the legend of Sts. Cosmo and Damian. They were made for the convent-church of San Marco, as a series of predella-pictures, and are now framed in the step over the altar of St. Luke.

In the Abbey of Florence (*La Badia*) the

master painted a picture of St. Benedict in the act of enjoining silence. This has never been removed, and still remains over the walled-up door in the small cloister which contains the well, though sadly damaged by dust and dampness.

The noble family of Corsini held the patronage of a rural church near Florence, and for this suburban parish Fra Angelico painted three grand pictures, which are now in the Corsini Palace, at Rome. Two of them represent the Pentecost and the Ascension, the latter being adorned with a most gracious figure of Christ. The third is 'The Last Judgment,' one of the master's best and most famous works, containing many beautiful and majestic angels, and including monks and nuns both among the saved and the reprobate.

Dr. Waagen is of opinion that Fra Angelico was assisted by Cosimo Roselli, his young contemporary, in painting 'The Last Judgment' which is now in the Berlin Museum; but Crowe and Cavalcaselle maintain that this picture has no handiwork of the master in it.

The great number and excellence of Fra An-

gelico's works at Florence are thus attested by Vasari: "This Father painted so many pictures, which are dispersed through the houses of the Florentines, that sometimes I am lost in wonder when I think how works so good and so many could, though in the course of many years, have been brought to perfection by one man alone."

## CHAPTER IV.

Cosmo de' Medici. — A Change of Convents. — Fra Angelico's Marvelous Works at San Marco. — The Choir-Books. — 'The Descent from the Cross.' — Fra Benedetto.

Cosmo de' Medici had a luxurious villa near the convent of Fiesole, and was an active patron and admirer of Fra Angelico, to whom he gave several commissions. It may be well to glance for a moment at Cosmo's position, in view of his subsequent paramount influence. After Florence had successively thrown off the tyranny of the emperors, the King of Naples, Charles de Valois, and the Duke of Athens, she entered upon her age of glory, when her manufactures supplied every country, and her bankers controlled the destiny of nations. The guilds of artisans were the watchmen for the people, and some of them were very powerful, — the woolen business alone having two hundred factories and thirty thousand operatives. The government was nominally republican, but the people were forced to maintain

a ceaseless vigilance against the aristocratic families, and the latter also watched each other jealously. Throughout these prosperous yet turbulent times the Medici family slowly and cautiously advanced, making enormous profits at their banking business, and conciliating the citizens at all times. Silvestro de' Medici was Gonfaloniere in 1378, and Giovanni in 1421; and Cosmo, the son of the latter, made the whole world his debtor, and won the influential favor of the artisans and the clergy. When banished from the city, he received at Padua embassies from his vassals, and compelled his Florentine debtors to pay him what they owed, thereby stopping the industries of the city, and forcing the government to recall him. Then he became practically the sovereign of Florence, by virtue of the royalty of money, raised troops, endowed churches and convents, pensioned literati and artists, and banished his personal enemies.

In 1436 Cosmo desired to transfer the monks of Fiesole, upon whom he had conferred many benefits, to the Convent of San Marco, near the Medici Palace, within the walls of Florence. San Marco was then held by a scandalous group

of Silvestrine monks, and Cosmo represented to Pope Eugenius IV. that it should be given tc zealous and efficient ministers, being favorably situated near the centre of the city. But the Dominicans resisted the Papal bull, and even went so far as to appeal to the schismatic Synod of Basle for protection. The Pope's decree, however, was not modified, and the monks were obliged to move into the city. They made a solemn procession through the streets, accompanied by three bishops, all the regular clergy, and an immense multitude of people, and took possession of their future home. Among the brethren thus transferred to the Athens of Italy were Fra Angelico and Fra Benedetto, and they soon engaged in adorning their new abode.

The Church of San Marco was then in a ruinous condition, and the monks were obliged to sleep in rude wooden huts. But Cosmo de' Medici ordered the architect Michelozzi to build them a more suitable abode, and he pulled down the ruins of the old convent and erected two fair new cloisters, which were dedicated at Epiphany, 1444, in the presence of Pope Eugenius and the College of Cardinals.

In the construction and adornment of the new Convent of San Marco, Cosmo de' Medici spent nearly 40,000 ducats of his own money. He was not gifted with the prophetic instinct, or he might have seen the gravest dangers menace his family from the occupants of those new-built cells, within the century. In the quiet halls of San Marco the plans of the Christocratic Republic of Florence took form and the ostracism of the Medici was decreed. For this became the home and priory and fortress of Savonarola, the revolutionary monk who made even the stones of Florence to cry out in sympathy with his noble and Christian ambitions. The great Tuscan precursor of the Reformation was born before the death of Fra Angelico, so near were the closing hours of monastic mysticism to the dawn of the fair day in the North. There can be no doubt that the character of Savonarola was influenced by the paintings of his brother-monk, which decorated all the cloisters and cells of his convent, — not in their faded and ghostly forms of the nineteenth century, but full of light and brilliance, and glorious as a dream of Paradise. Indeed, Villari himself has said that "to a mind

like that of Savonarola, deeply imbued with the religious sentiment, Florentine art acted like sacred music, and bore witness to the omnipotence of genius inspired by faith. The paintings of Angelico appeared to have brought down angels from heaven to dwell in the cloisters of San Marco, and he felt as if his soul had been transported to the world of the blessed."

Fra Angelico labored very long and joyfully in decorating the first cloister, that of St. Antoninus, and the cells connected with it. These frescos have been copied by M. Henri de Laborde, and reproduced in chromo-lithographs under the direction of Paul Delaroche. Another series of finely engraved reproductions is found in the book about San Marco, published at Florence in 1852, with a biography of the artist written by Padre Marchese.

The frescos in the cloister include a beautiful Pietà, near the refectory door; a half-figure of St. Thomas Aquinas; St. Dominic, holding the book of the constitution, over the chapter-room door; St. Peter Martyr, enjoining silence and holy recollection, over the sacristy door; and a solemn and impressive picture of Christ on the

Cross, with open eyes and streaming wounds. At the foot of the Cross is a compassionate and adoring figure, whose face is supposed by some writers to be a portrait of Fra Angelico. Another picture of the Crucifixion was painted in the refectory, but in 1534 this was destroyed to make room for Sogliani's great fresco of St. Dominic and his brethren served at table by the angels.

The decoration of the cells is one of the most illustrious manifestations of the master's humility and disregard of earthly praises. He put his utmost skill into these works, although the strict rule of the convent secluded them from the inspection and admiration of the people, and they could be seen only by the brethren of the Order. The cells are severely simple, narrow and low, dimly lighted from little arched windows, and arranged in two lines under an open timber roof. They contain barely room for a table, a chair, and a narrow bed; and on the otherwise unornamented walls the saintly artist painted his luminous frescos, which Vasari declared to be "beautiful beyond the power of words to describe." The series represents the

life of Christ, one glorious page from which was left in each cell, to stimulate the piety of the devout monks. The figures are middle-sized, and the coloring is full of sweetness and tenderness. Fra Benedetto was associated with his brother in this work, and it is supposed, from internal evidence, that he painted the alternate pictures.

On the outer wall is a fresco of 'The Annunciation,' with figures of nearly life-size, and a glorious archangel. This theme is repeated in the first cell; and subsequent rooms contain the Nativity, the Presentation in the Temple, the Adoration of the Magi, the Baptism of Christ, the Sermon on the Mount, the Transfiguration, the Institution of the Eucharist, the Prayer in the Garden of Olives, the Betrayal by Judas, Christ in the Prætorium, Christ bearing the Cross, Christ being fastened to the Cross, the Crucifixion, the Death of our Lord, the Burial, the Descent into Hell, the Holy Women at the Tomb, the Noli me Tangere, and the Coronation of the Virgin. Two cells were pulled down to make a passage to the library, and the frescos of Christ in the Desert and His triumphal Entry into Jerusalem were destroyed.

Probably Fra Benedetto painted at least the Nativity, Baptism, Sermon on the Mount, Last Supper, Betrayal, Crucifixion, and Burial.

'The Adoration of the Magi,' the noblest picture of this famous series, is in a large cell which Cosmo de' Medici had built in order that he might go there and converse with St. Antonino and the two monk-artists, Angelico and Benedetto, whom he greatly loved. Here also Pope Eugenius IV. abode, when he visited Florence in 1442. It is supposed that the heads of the Eastern kings, in this composition, were portraits of eminent men of the fifteenth century, but no record remains as to whom their originals might have been.

At this time occurred the foremost event in the ecclesiastical history of the century, when Pope Eugenius IV. convened the Council of Florence, to unify the Eastern and Western Churches. John Palæologus, the Emperor of Constantinople, the Oriental Patriarchs, and the Greek prelates were present at the Council, which closed happily, with a triumphant thanksgiving ceremony in the Cathedral of Santa Maria del Fiore. Fra Angelico painted 'The

Adoration of the Magi,' in San Marco, while under the influence of this solemn scene, and some suppose that he represented the Eastern sovereigns, temporal and spiritual, then assembled, under the guise of the adoring Magi.

Over the door of the hospice for strangers the artist frescoed two Dominicans receiving the Lord Jesus Christ, clothed as a pilgrim ; and Fra Benedetto decorated the space over the refectory door with a representation of the disciples at Emmaus. There were also two Madonnas painted by Fra Angelico for the convent, one of which was in the refectory, and had an attendant figure of St. Dominic, pointing to the words of his bequest to the Order: "Have charity, keep humility, possess voluntary poverty. I call down the curse of God and mine on him who shall bring possessions into my Order."

The great fresco in the chapter-room is nearly twenty-five feet square, and is usually cited as Fra Angelico's masterpiece. It represents the Crucifixion between the two thieves, with the holy women, the founders of orders, the patrons of the convent, and other saints in the foreground, — wonderful figures, full of expression,

and prolific in devout teachings of sorrow, tenderness, and holy love. The frame of the picture is divided by medallions, in which appear seven of the ancient Hebrew saints and the Erythræan Sibyl, each bearing a scroll on which is a verse from one of the prophecies of the Atoning Sacrifice. At the base St. Dominic holds a genealogical tree containing portraits of all the popes, cardinals, bishops, saints, and masters in theology who had belonged to the Dominican Order down to that time. The brethren assisted in this commemorative work by procuring for the artist portraits of these various personages, from different sources, so that the fresco had a high historic value. (An engraving of this picture may be found in the second volume of Mrs. Jameson's "History of Our Lord" [illustrated edition]; together with a minute description of the composition and figures. The same volume contains an interesting engraving of 'The Last Judgment,' which is now in Lord Ward's collection.)

For the high altar of San Marco, Fra Angelico painted a 'Madonna and Saints,' remarkable for its drawing and coloring, and adorned

with an elaborate architectural background. Several Madonnas by the same hand are preserved at the Florentine Academy of Fine Arts, together with other compositions of a religious character.

Cosmo wished that the choir-books for the new convent should be of the utmost beauty, and commissioned Fra Benedetto to execute them. There were seventeen volumes of these works, which occupied Fra Benedetto several years, and cost Cosmo 1,500 ducats. These included fourteen volumes of graduals and antiphonaries, two choir psalters, and a book of invitatories. They are now preserved at Santa Maria Novella, and form the most valuable texts of ancient religious music. The writing is beautiful, with initials sometimes flowery and sometimes grotesque; and the miniatures are painted within the letters, and represent various memorable scenes in sacred history and tradition, saints, martyrs, and virgins. Religious feeling, pious imagination, and artistic ingenuity are displayed in all of these miniatures, but they are unskillfully painted, and lack elegance and simplicity. A few of them, how-

ever, are of such singular merit that modern critics refer their execution to Fra Angelico, who doubtless assisted his brother in the great task. He certainly had much ability in this department of art, and Vasari says that he painted two great books in the Florentine Cathedral, "divinely done, which are held in high veneration and richly adorned, and are exhibited only on the most solemn festivals." Rosini succeeded in getting access to these works, which are jealously guarded from unecclesiastical eyes, and especially from those of art-critics.

'The Descent from the Cross' is a noble masterpiece, about five and a half by six and a half feet in dimensions, now preserved in the Florentine Academy of Fine Arts. It was painted for the sacristy of the Church of Santissima Trinità, and Vasari spoke of it as "executed with so much care that it may be reckoned amongst the best works he ever did." The Apostles are taking down the divine body, and the holy women and a band of disciples stand near, filled with a profound grief, yet overflowed by an ecstatic heavenly peace; while in the background is a landscape, with the city of

Jerusalem and the hills of Judea, depicted with Flemish minuteness and delicacy. Appropriate texts of Scripture are written about the scene, and the picture is framed with twenty small paintings of illustrious saints. A devout lover of this great work communicated to the Count de Montalembert a splendid eulogy thereof, beginning with these truly Christian sentences: "Oh, what excess of love of God, of immense and burning contrition, must that dear Beato Angelico have had on the day that he painted it! How he must have meditated and wept that day, in the depth of his little cell, over the sufferings of our Divine Master! Every stroke of the pencil, every tint which came from it, seem to be so many acts of sorrow and love issuing from the bottom of his soul. What a moving sermon is the sight of such a picture! Oh delicious masterpiece!"

One of the most effective of the silent sermons of religious art is seen in a group in this picture, where a disciple is represented as holding the blood-stained nails and the crown of thorns, and looking upon them with an expression of unutterable sorrow.

Probably this was among the last of the pictures painted, before the master went to Rome, and dates from about 1445. The portrait of Michelozzi, the architect, introduced among the disciples, shows a man nearly fifty years old, — and he was born in 1396. It is then inferred that the picture was executed during the last year in Florence, and while the cells of San Marco were being frescoed.

Another painting in the Academy collection is a continuation of the same theme, and represents a twilight scene in a lonely garden near the walls of Jerusalem, with the disciples adoring the body of the slain Redeemer, which is surrounded with the instruments of the passion, as the insignia of His royalty. This work was executed for the confraternity of Santa Croce del Tempio, and bears the legend: CHRIST JESUS, MY CRUCIFIED LOVE.

In the year 1445 Fra Benedetto was elected Prior of the convent at Fiesole, and went out to abide on the mountain. The devout life and saintly death of this brother are thus recorded in the monks' chronicles: "Fra Benedetto, son of Pietro of Mugello, native son and then Prior

of the convent of Fiesole, brother of Fra Giovanni, that admirable painter from whose skill almost all the pictures of this convent proceed. In fact and in name blessed (*Benedictus*), he was most upright in life and manners, and he conversed in the Order without a murmur. He was also the most excellent writer and miniaturist, not only of his own but of most times. By his hands are the texts, music-notes, and miniatures of nearly all the choir-books of this Church of San Marco, including the antiphonaries, graduals, and psalters, except only the last psalter for festivals. Being seized with the plague, and having cheerfully looked on death, after duly receiving the sacraments, he fell asleep in the Lord in the same year 1448, and was buried in the common sepulchre of the brethren. May he rest in peace!"

On entering upon his Florentine career, Fra Angelico was led into the presence of the three great fathers of the Renaissance in art, Brunelleschi, Ghiberti, and Masaccio; and his own fame was so great that he was doubtless admitted to their fellowship, and often received them in his humble cell. Be this as it may, however,

he was certainly thrown into the midst of the new artistic movement at Florence, and allowed to derive what profit he might from its rapidly varying phases. Brunelleschi was then conducting the great advance in the architecture of the city, raising the stupendous dome over the Cathedral of Santa Maria dei Fiori, and building San Spirito and other structures, with the grandeur of the old Latin basilicas and the lightness of Gothic architecture. He endeavored to reform the architecture of his age by combining the choicest elements of classic and northern designs, preserving what was best of the ancient forms and traditions, and restoring the rounded arch to its former preëminence.

Ghiberti had just completed his masterpiece, the gates of the Baptistery at Florence, and was engaged on other famous works, attesting his passion for fame, and slowly leaving behind the so-called Christian art of the cloisters. In the study of the antique he helped to lay the broad foundations of the Renaissance school of sculpture.

Masaccio was at this time the chief painter in Florence, and the leader of the Renaissance in

the department of coloring. Originally as naïve and devout as Fra Angelico, he had drifted into the current of the new movement, which was so rapidly rising, when on a visit to Rome. He went to the Papal city to pray at the tombs of St. Peter and the Christian martyrs; he remained there to admire the ruins and divinities of the heathen world; and returned to Florence a changed man, no longer intent on Christian traditions alone, but eager for the ideal of material perfection. While thus inspired, he took up the frescoing of the Carmine Chapel, which had been begun by Masolino da Panicale in the archaic Giottesque manner, and continued it under the influence of the new ideas. His work at the Carmine was so nobly and so skillfully done that the chapel became the school of future generations of artists, and even Raphael himself studied its beautiful frescos with the most respectful earnestness. Cartier says that there is no religious sentiment here; but if that were true, it would be so much the worse for religion.

It does not appear that Fra Angelico was greatly influenced by the Florentine artists so near him, who were beginning to study nature

more and symbols less. Ghiberti devoted himself to the contemplation of the antique, in search of the deathless secret of Greek beauty; and Uccello made prolonged studies in perspective, harmony, and anatomy, in order to attain a greater realism. But the monk-artist paid but little attention to their discoveries and achievements, preferring to follow the inspiration of the cloisters. Nevertheless the influence of the masters of the new art was effectual in modifying certain archaic traits in his manner of design and execution. Henceforward he clung less closely to the idea that the pointed arch was the only appropriate architecture to introduce in his backgrounds, and adopted in its place the lines of the new Florentine structures. Coincident with this change came a more important one, in the modification of the length of his figures, which had formerly partaken of the excessive lankness of those in the early Byzantine pictures.

Comparisons have been made between the two contemporary artists, Angelico and Masaccio, as to which was the greater. Yet it seems as if their efforts were on such different planes

that no equal tests can justly be applied to them. Masaccio doubtless excelled in science in elegance, and in natural beauty; but Fra Angelico was his superior in holiness, purity, and spiritual beauty. The one captivated the intellect, and the other enraptured the heart. Masaccio was the forerunner of the correct and cultured academicians of our days, whose masterpieces are worth a certain number of thousands of dollars or guineas, and call forth a mild admiration as decorations of parlors or public galleries. Angelico was one of the last of the men who painted kneeling, whose pictures were unsigned and rarely paid for, and were conceived with the sole object of leading the thoughts of men and women towards the sufferings and the glory of the Saviour and His saints.

Nearly half a millennium has passed since these two representative men, the joyous pioneer of the new art and the tonsured devotee, labored together in Santa Maria Novella, and in those four hundred years of iconoclasm and religious agitation one of the great cycles of human development has been traversed, and

once more we see History repeating herself. The era of cathedral-building has begun again, and Brunelleschi's spirit can look with joy upon the new Pauline Basilica near the walls of Rome, or the ghost of Erwin von Steinbach may wander with satisfaction among the lofty marble arches of the New-York Cathedral. In the Anglican parish churches many an altar, nude since the days of Knox and Cromwell, is crowned with its reredos, carved as deftly and bearing as sacred lessons as those of the old sculptors of the cloisters. Even the Puritan churches of Boston are enriched with sculptured campaniles, mosaics, and windows bearing the painted history of the great Redemption, profitable for spiritual instruction, and moving to devout memories. Once more, too, color is glowing on the walls of God's shrines, and we may see a Trinity Church covered within by religious frescos, or, more archaic still, a Harvard Church made glorious by colossal copies of our Angelico's adoring angels.

The old wine has been transferred to new bottles, and the bitter lees of Mariolatry are left behind. The modern Church, which, though

bearing many sectional names, unites in it missions, its Christian Associations, and its Pentecostal seasons, adds material beauty to its earnest philanthropy, and admits to its temples the genius of devotional Art. Slowly, but without retrograde, the noble movement goes on: the meeting-house becomes a church; the plain white windows are changed for transparent pictures of Scriptural scenes, fitted to awaken the spirit of adoration; and the cross replaces the effigy of a barn-yard fowl, on the summit of the lofty spire.

A few bewildered souls, like Overbeck and Pugin, drunken with mediævalism, wander back to the fold of the Roman Church, seeing her mainly as the mother and queen of ancient art and devotion, and forgetting the decrees of the last Papal reign, at which even a Gregory or a Julius II. would have shrunk. But Rome is no longer the mistress of art, and her churches are filled with the most monstrous profanations of the divine capabilities of painting. Her pictures are cold and crude, for the color-masters of the latter centuries have been, for the most part, either Protestants or Parisians. She has even

failed to preserve the priceless works which the elder generations bequeathed to her shrines, and has suffered them to blacken in altar-smoke, or moulder in damp places, until the State has taken them away, to prevent utter destruction.

Deserted by Rome and feared by Geneva, Art has for centuries ceased to be a handmaid of devotion, and now enters the service of the State and the plutocracy. Yet the pure and austere religious systems of the North have exercised a profound influence over her, and the salacious pictures of a Titian or the ribald degradations of a Teniers cannot be reproduced in these days and hope for popular applause. She has learned also to serve the family and the home in her high achievements in *genre* scenes, portraits, and comprehensible ideal pictures. In landscape the greatest triumphs have been won, and the proudest works of the elder schools of art have long been surpassed and outshone. Nature has been illuminated on our modern canvases with loving and tender insight, and the fairest phases of the visible world are reproduced before us with consummate skill. The solitudes of the hills and heaths are no longer

looked upon with fear and suspicion, as Dante regarded them, nor as places fit only for gloomy penances, as the mediæval monks saw them, but rather as sacred manifestations of the power, or love, or foresight of the Creator, with men like Wordsworth and Ruskin, Thoreau and Starr King, as their expositors. Pantheism has been Christianized, and enlists the service of art.

The religious painting of the future must unite the precision of Masaccio with the devoutness of Angelico, and add to these all the true and noble things which it has learned since their days, and many which it has forgotten. But the spirit of the movement must be introspective, and not retrospective. The Italianized Madonnas of Reynolds, Trumbull, and Allston were pale and ineffectual reflections of burnt-out embers; but the religious pictures of Holman Hunt and Ary Scheffer are filled with the electric thrill of a new and vigorous life. No more anachronisms in grouping, no more dread of a supposed haunted and uncanny nature, no more undue and almost profane apotheosis of Italian saints and the Hebrew mother, but a loving and inspired portrayal of the Scriptural stories, and

the lives of the saints, from Paul and Augustine down to John Eliot and Bishop Patteson. The heart of Angelico, the brain of Leonardo, the patience of Hunt, the purity of Allston, should be combined in the Christian artist of the future.

## CHAPTER V.

Fra Angelico's Three Epochs. — Limitations. — Misplaced Paintings — Portraits of Fra Angelico. — A Handful of Laurels.

THERE are three well-marked epochs in the life of Fra Angelico, although the same talent and a similar inspiration is everywhere present. The first includes the years of his youth and studies, and the exile in Umbria, and is filled with exuberance, freshness, tenderness, and simplicity, showing also a tendency to richness in ornament and minuteness in detail. The second and most productive period was that which was given to the frescos in San Marco, when he excelled in grace and nobleness, and gave evidence of prolonged and careful studies. The last epoch dates from the journey to Rome, and its fruits are the perfection of monumental painting and show that the master had been deeply impressed by the remains of ancient art. The first period represented the study of tradition; the

second, that of nature; and the third, that of the antique.

But when one attempts to follow back the streams of Angelico's art to their sources, he is confronted with widely diverse testimonies. One eminent critic calls him a descendant of Giotto; another, the last exponent of the Semi-Byzantine school, which was older than Giotto; and another, a modified and sentimentalized Orcagna. These are, indeed, matters of opinion, and not of history; and the standards of judgment are so various that no valuable conclusion is possible.

Von Rumohr, the great German critic, says that Fra Angelico has the high merit of being the first to express the mental emotions and their most subtle modifications in the human countenance, and adds: "Not that we mean to point him out as a physiognomist, for in seizing the varieties of the human countenance Masaccio has unquestionably a power greater than Giovanni's, in whose hands there is no doubt a certain uniformity of expression; but yet Giovanni obtained a very decided influence on his times by the clearness with which, within those limits,

he impressed upon the countenance the tenderest emotions of the soul."

One of the most striking differences between the Crucifixions painted by the Dominican artist and those by other painters is that Angelico always represents the Saviour as still living, with the blood freshly flowing from His sacred wounds, and His calm and loving eyes looking out over the world below, filled with divine compassion and eternal affection. No study of facial expression could show greater skill and convey more pathetic memories than these marvelous faces of the Sufferer on Calvary.

The talent of Angelico was great, but it had its limitations, and perhaps the chief of these was an inability to adequately represent scenes of confusion, terror, and evil. The devils in his pictures are by no means formidable, and the condemned souls appear like naughty children rather than beings lost forever. It needed the pencil of Michael Angelo to foreshadow such immense agony. So also of the executioners in Fra Angelico's martyrdoms and crucifixions, the false Apostle, the malevolent Jews, — they draw forth neither scorn nor feelings of aversion from

the spectator, being devoid of the appalling and exaggerated ugliness with which some of the Renaissance painters represented the evil characters in their pictures.

Notwithstanding his deep religious sentiment and the sweet dignity of all his works, Fra Angelico was often guilty of the exceeding bad taste of introducing portraits of contemporaries for the heads of his saints, and thus composing pictures which could not be looked upon without a certain confusion of emotions. Fra Antonino appears in one of these works disguised as a seraphic saint; and in others the master perpetuated the features of his friends Michelozzo Michelozzi, the Medicean architect, Nanni d'Antonio di Banco, the sculptor, and other eminent contemporaries. In his later years the master preferred fresco-painting to any other form of art, and manifested a great degree of skill therein. This predilection was fortunate in its results, for it secured the permanence of the pictures in the shrines for which they were painted, and prevented their shipment to the cold North, or their collocation with the fleshly compositions of other schools of art.

The purely devotional and religious pictures of Italy have been removed from their original and proper places, amidst the incense and lights of the altars, and placed in the civic museums and the palaces of the nobles of Northern Europe, oftentimes with most incongruous neighbors. Degraded from their former sacred office to the rank of decorations or historical curiosities, and placed beside Titian's Venuses or Dow's Dutch tavern-scenes, they indeed seem, as a grave Dominican of our days has expressed, "the sacred vessels of the temple in the midst of Belshazzar's feast." There are but few pictures which suffer so much by this untoward fate as do those of Fra Angelico, which were not created for the garish light of museums and the cold glance of the dilettants, but for the painted twilight of the high-arched chancel and the ardent contemplation of the wrapt devotee. Not more than one tenth of the monk-painter's works remain in the churches for which they were destined, and the remainder are in various national and royal galleries and connoisseurs' collections. The compositions which were executed for unlearned friars and peasants to view,

in dim shrines and at considerable distances, are now brought under the inspection of studious and fastidious critics, in full white light, and within a few feet of the floor. Yet Angelico's fame has not diminished under such an unforeseen ordeal, but grows brighter and fairer with every new generation of amateurs. The Dominicans of old believed, and those of the nineteenth century still maintain, that the great painter of their order was endowed with a kind of inspiration, which constrained him to work above the line of criticism.

The pupils of Fra Angelico were few in number and poor in fame, since his cloistered life did not permit of the establishment of an open studio, even if his humble and retiring character had not rendered the magistral responsibilities distasteful. For this reason, Fra Angelico had but little influence upon his contemporaries in art, who generally painted in a manner less purely religious, and had but little sympathy with their tonsured brother.

Benozzo Gozzoli was the most celebrated of Angelico's pupils, and faithfully shared many of his labors. The master's style is reflected in

Gozzoli's pictures at Montefalco; but after the monk's death his disciple was allured by the new and luxurious manner of the Renaissance artists and painted the great frescos in the Campo Santo in this naturalistic style.

Vasari also speaks of two other pupils of Fra Angelico, Zanobi Strozzi (of whom no trace now remains) and Domenico di Michelino. Only one picture by the latter is now extant, a remarkable composition in the Cathedral at Florence, representing the laurel-crowned and melancholy Dante returning to offer his immortal poem to Florence. Zanobi Strozzi was a scion of one of the noblest families of Florence, and appears to have painted many pictures, of which Vasari gives a partial list. It is probable that his works were lost when the religious orders were dispersed, at the outbreak of the French Revolution.

Vasari states that Gentile da Fabriano was a pupil of Angelico; but this indeed seems impossible, because Gentile was at the head of the Orvietan painters as early as 1423. Furthermore, his manner shows no trace of the influence of the great Dominican, having more of

the northern character of meagreness and ill-drawing.

There is no satisfactory portrait of Fra Angelico extant. The most authentic one is the bas-relief on his tomb; but this is so rudely done that it possesses little value. There is a tradition that Luca Signorelli portrayed him as one of the monks, in his picture of the punishment of the martyrs of Antichrist; but the head thus designated is too young, for Angelico was more than sixty years old before Signorelli could have known him. The portrait which Vasari gives in his account is a wood-engraving, copied from a head which Fra Bartolommeo put in his picture of 'The Last Judgment,' at Florence. It is thought that Bartolommeo copied this head from the authentic likeness of Angelico then preserved at San Marco. Two portraits were made during the master's life-time, one of which was placed in St. Antonino's cell, with those of fourteen other celebrated Dominicans of the reform; while another was in the refectory of Fiesole, and bore the legend: *Beatus Ioannes pictor, moribus et penicillo Angelici cognomen jure merito H. C. F. Hujus conventus filius.* The portrait

by Fra Bartolommeo was carefully traced and engraved by Nocchi, and a copy thereof is printed on the first page of the Arundel Society's sketch of Fra Angelico. It is safe to say that not one in a thousand would see the lovely traits of our artist's character outwardly indicated by this harsh, censorious, and unintellectual profile. Fortunately, it is only a hypothesis which asserts that this unpleasant outline represents Fra Angelico's face; and furthermore, it bears but little resemblance to the effigy on his tomb. Carlo Dolce also painted a portrait of the master (now in the Florentine Academy), but it is probably ideal.

Lanzi, in his history of Italian painting, bestows on Fra Angelico the extraordinary title of "the true Guido of that age;" and there is truly a certain similarity between the two artists, in facility of pencil, elegance of proportion, and sweetness of coloring. The rare and quaint devoutness of the Bolognese painter might have made of him also an angelic master, had he lived in simpler days and under more sacred influences. How grand is that archangel of Guido's, and how different from Angelico's seraphs,

whose infinite purity is not endowed with power, and whose unsearchable love could never result in helpfulness. The monk's angels are indeed mystic, supernal, above our comprehension, the highest product of Imaginative Spirituality, or of that passionate ideal which Ruskin attributes to Fra Angelico, in distinction from Raphael's philosophical ideal.

Paul de St. Victor has written this beautiful sentence about our artist: "The light of his studio came from Paradise;" and Arséne Houssaye calls him "the grand master of mysticism, — the greatest painter of the Christian style."

Ruskin speaks thus, and who can hope to pass beyond him? "The art of Angelico, both as a colorist and a draughtsman, is consummate; so perfect and beautiful that his work may be recognized at any distance by the rainbow-play and brilliancy of it: however closely it may be surrounded by other works of the same school, glowing with enamel and gold, Angelico's may be told from them at a glance, like so many huge pieces of opal lying among common marbles. . . . . With what comparison shall we compare . . . . the angel choirs of Angelico,

with the flames on their white foreheads waving brighter as they move, and the sparkles streaming from their purple wings like the glitter of so many suns upon a sounding sea, listening, in the pauses of alternate song, for the prolonging of the trumpet blast, and the answering of psaltery and cymbal, throughout the endless deep, and from all the star shores of heaven?"

## CHAPTER VI.

**The New Life of Rome. — Angelico's Journey. — Cortona. — Benozzo, the Disciple. — Pope Eugenius IV. — Fra Angelico declines the Archbishopric of Florence. — Accession of Pope Nicholas V**

At last the time drew near when Fra Angelico should journey toward the great mother-city of Europe and the Church, to see which is still, as it was so many centuries ago, the earnest desire of the Roman Catholic and of the artist. Since the then recent return of the Popes from Avignon, where the pontifical government had abode for many decades, the desolate city had arisen to new life, and again the learned and devout men of the West made pilgrimages to see and study its venerable antiquities, returning to their homes with the germs of the Renaissance in their minds. Others there were who visited the seven-hilled city to worship at the tombs of the saints, and to kneel reverently in the catacombs and the basilicas, recalling the traditions of the martyrs.

Finally Fra Angelico joined the great throng pressing towards the papal city, and bade farewell to the scenes which had been dear to him for so many years. It was probably in the year 1445 that he embarked on this journey, traveling slowly southward from convent to convent, until he reached the capital of Central Italy.

The frescos of the Madonna and the Evangelists at Cortona bear such evident marks of having been executed at a much later period than the other paintings in that city, that Cavalcaselle thinks they must have been painted many years afterwards, when the master was on his way to Rome. It would have been natural that he should sojourn at the Cortona convent during this long pilgrimage, and he might have contributed this decoration as a token of his gratitude for the hospitalities of the period of exile.

The master took with him to Rome his most skillful pupil, Benozzo Gozzoli, in order to have an assistant upon whose faithfulness he could always rely. Benozzo was at that time famous for his skill in painting small decorations, and tradition attributes to him the execution of the

remarkably beautiful borders of the Vatican frescos, composed of flowers and fruits, tiaras, cherubs' heads, stars, and other pretty conceits, gracefully and deftly blended.

Pope Eugenius IV. had known Fra Angelico very well at the time when he went to Florence and dedicated the new Dominican convent, and cherished a high opinion of his character and abilities. It is not strange, therefore, that he summoned the monk-artist to Rome soon after his own return; nor can we wonder at the high favor with which the master was received at the papal court. Two motives have been assigned for this summons, the most probable one being that the Pope desired to enrich his palace with religious paintings; and the other, that he had a wish to raise the humble monk to a high ecclesiastical position.

Soon after Angelico's arrival at Rome a notable event occurred, which we shall describe in the words of Vasari: "And as Fra Giovanni appeared to the Pope to be, as in very deed he was, a person of most holy life, gentle and modest, he judged him, on the archbishopric of Florence being vacant, worthy of that

dignity. But the monk, when he heard it, besought His Holiness to provide some other person, as he did not feel himself capable of governing the people; and said that there was in his religion a monk, a lover of the poor, very learned, able to govern, and one who feared God, on whom it would be much better to confer the dignity than on himself. The Pope, hearing this, and remembering that what he said was true, freely granted him the favor and thus was Fra Antonino, of the Order of Preachers, made Archbishop of Florence, a man truly renowned for holiness and learning, such an one, in short, as to merit being canonized by Adrian VI. in our own time."

This great act of self-abnegation appears as the crowning glory of Angelico's religious life, and bears witness that the humility of soul and Christian modesty which he knew so well how to portray on canvas were really essential and controlling parts of his own inner life. It also proves that he considered his art as a gift from above, in whose exercise he could achieve noble service for the Church and the spread of religion among the common people. There

were many devout men, more skilled in administration than himself, who could worthily occupy the spiritual throne in the Florentine Cathedral, and advance the interests of the great Tuscan diocese with prudence and success. And even his downcast and humble eyes must have seen that no painter in all the world could represent the sweet mysteries of the Christian life so marvelously well as he had done, or so stimulate devotion by the delineation of the sacred scenes of the Gospel history and the traditions of the ancient Church. He recognized his mission, and clung to it by a great self-denial.

For the Archbishopric of Florence was no empty honor, in those days of ecclesiastical power and splendor. The scions of the noblest families, the most devout and able clergymen, eagerly sought the honors and emoluments of this spiritual principality, and the potent throne in the Cathedral of St. Mary of the Flower. What a royal tribute, then, to the monk of Mugello, to elevate him to the seat which had been occupied by so many heroes of the Church.

Having decided so nobly and surely against accepting this vast honor for himself, Fra Angelico preferred his old friend Antonino for the position, and urged the Pope to nominate him thereto. Doubtless Eugenius reposed great confidence in the advice of the Florentine monk, for he needed precise knowledge of the various parties which were then darkly intriguing for the possession of the vacant office. He also knew Antonino personally, having frequently met him at the time of the Council of Florence, and appreciated the grandeur of his pure and austere spirit.

Archbishop Zabarella of Florence died in 1445, and it is a matter of history that the Pope was in great doubt as to whom to appoint as his successor, and also that he was finally induced to choose Antonino by the counsels of certain monks. But Antonino was reluctant to accept this responsible office, and would not do so until Eugenius had laid stringent commands upon him, ordering him to retire to the convent at Fiesole, where he would be sought with great pomp and ceremony, and led to the archiepiscopal throne.

After these things, Pope Eugenius, having delivered to the college of cardinals an admirable discourse on the events of his pontificate and the unity of the Christian world, counseled them as to future action, and craved them to give him a simple and prayerful burial. He then summoned Archbishop Antonino to his bedside, and passed to the other world while listening to the consoling words of the monk-prelate. Thereupon a conclave met in the Dominican Church of Santa Maria sopra Minerva, in whose convent Fra Angelico was lodging, and elected a new Pope.

The prelate who was thus honored with the triple crown was the Cardinal-Archbishop of Bologna, Tommaso de Sarzana; and he assumed the name of Nicholas V., in remembrance of a churchman who had greatly aided him, while a poor and friendless youth at the University of Bologna. He had become well acquainted with Fra Angelico some years before, when Cosmo de' Medici charged him with the duty of forming a library at the Convent of San Marco, and he often met the monk-painter, who was then executing his frescos in the new buildings.

Nor were the associations of those days forgotten, when he was elevated to the highest place in the Church, for he always maintained a warm and appreciative intimacy with Fra Angelico. Under the protection and encouragement of this august friendship our artist passed the last ten years of his life, sheltered from all storms, and devoted solely to his art and its inspirer.

With the death of Eugenius IV. and the election of his successor came a season of active movements in the government of the States of the Church, which kept the new Pope closely engaged for several months. In the mean time the frescoing in the Vatican was discontinued, until the Pontiff could adjust more weighty affairs, and have leisure for such minor works. The hot and unhealthy summer was approaching, and the mountain-born monk-artist longed to flee from the steaming Campagna to the crests of the great northern hills. The opportunity soon came to him, and he hastened to improve it.

## CHAPTER VII.

The Cathedral-Builders. — Orvieto and its Civic Pride. — Contract with Fra Angelico. — The Cathedral. — The New Paintings. — Vasari's Pen-Portrait of Fra Angelico.

THE mighty race of cathedral-builders was at that time busy in Italy, providing temples for the worship of the masses and for their instruction, elevation, and security. Under the shadows of these vast buildings the people found their rallying-points; the pictures and stained windows were their libraries; and the facts proclaimed therein were their joy and hope. The cities maintained self-sacrificing rivalries as to which should have the noblest cathedral and the most magnificent ecclesiastical ritual; and no form of art was so costly but that it was drawn into the service of this marvelous emulation. The spirit of the age is grandly shown in the instructions of the Florentine citizens to the architect of their new cathedral: "Forasmuch as the sovereign prudence of a great people wills that

they proceed in affairs of such sort that their external works prove that they are as enlightened as generous, we ordain to Arnolfo, architect of our commonalty, to make the model or design for the rebuilding of Santa Reparata so great and magnificent, that it may be impossible for art and human power to imagine anything more beautiful and more vast. This is what has been said and counseled by the wisest of the city in public and private assemblies. For the affairs of the commonalty ought not to be undertaken, if it is not intended to render them worthy of an immense spirit, as it is composed of the soul of all the citizens united in the same will."

The other Italian republics acted in the same spirit, and produced those mountainous religious structures which still rise over the ancient and impoverished cities of the peninsula, — the only visible monuments of their departed glory. Orvieto was conspicuous among these devout municipalities, and erected a vast basilica of black and white marble, richly adorned with all the resources of art, to commemorate the miracle of the Sacrament. The most renowned artists of

the world were summoned to the city to aid in the great memorial work, and were lodged in a house near the building, under the supervision of the chief master and the magistracy of the Fabric. For three centuries the Orvietans lavished their treasures on this monumental church, employing artists from France and Flanders, as well as their own countrymen, Gentile da Fabriano, Luca Signorelli, Perugino, Pinturicchio, Donatello, and other famous and excellent masters. The Dominicans furnished sculptors and glass-painters; and the Franciscans, Benedictines, and Cistercians sent some of their most skillful brethren thither, to bear their parts in the noble work. Fra Angelico, also, was drawn into this service, and the documents relating to his connection therewith are of high interest, not only as bearing on his life and position, but also as revealing certain tendencies of mediæval art.

In May, 1447, the council of the Fabric deliberated about a new artist, and brought up the name of Fra Angelico, which had been suggested by a Minorite friar, Fra Francesco, who was engaged in painting the glass for the windows.

The results of the discussions were chronicled in the Latin language, and are published in the *Storia del Duomo*, to this effect: "Considering that the chapel facing the one of the Corporale is blank . . . . it would be fitting to have it painted by some good and famous master-painter. At this moment there is in Orvieto a religious of the Observance of St. Dominic, who has painted, and is painting, the chapel of our Most Holy Father in the Palace of the Vatican, who might perhaps be persuaded to come and paint the chapel: *he is the most famous of all the painters of Italy*, and would paint in the church as many as three months in the year, namely, June, July, and August. During the other months he is obliged to serve the Holy Father, but in these months he does not wish to stay in Rome. He asks a salary for himself at the rate of 200 golden ducats a year, with expenses of food and colors, scaffoldings, etc. And the name of the said master-painter is Fra Giovanni."

The chamberlain announced to the council, three weeks later, that "Fra Giovanni di Pietro has accepted the invitation given him, to come

and paint the new chapel; and as he is to be in Orvieto a little before the feast of Corpus Domini, it is necessary for the council to decide on what he shall paint. After much speaking, it is decided that they shall wait for the painter, and determine when they have his advice.' Twelve days afterwards the following deed was passed: —

"After several conversations with the painter, it is unanimously agreed on every point. The chamberlain has led the religious, Fra Giovanni di Pietro, master-painter, of the Order of Preachers of the Observance of St. Dominic, to the new chapel to be painted, and there given over to him all the work, on the following conditions: —

"Fra Giovanni shall himself work on the pictures, together with Benozzo Cesi of Florence, Giovanni Antonio of Florence, and Jacopo da Poli, well and diligently, and with befitting skill and care.

"Also he shall labor and take care that the figures of the pictures be beautiful and commendable. Also the undertaking shall commence to-morrow, June 15th. Also every year

he shall paint, with the above named persons, in June, July, August, and September, until the entire chapel is painted. Also he shall do all without fraud or deceit, to the commendation of any good master-painter.

"And for the aforesaid, the chamberlain, in the name of the council, has solemnly promised and sworn to the said Fra Giovanni, present and accepting for himself and his heirs, and to Benozzo, Giovanni, and Jacopo, to give and pay to Fra Giovanni, for his labors, a salary for the four months every year at the rate of 200 ducats of gold, of the value of seven pounds each, for every complete year: that is, the third part of 200 ducats for the four months. Also to Benozzo every month, seven ducats of the same value, to Giovanni two ducats, and to Jacopo one ducat. Also he shall give to the said master-painter all the colors necessary for the pictures, over and above the salary.

"Also for their expenses, besides the salaries, bread and wine as much as is sufficient for them, and twenty pounds of pennies every month whilst they are at work. Also he shall pay the expenses for them up to the present day. Also

the said master, Fra Giovanni, whilst the scaffolding is being put up, shall make the design of the pictures and figures which he is to paint on the vault of the chapel."

Rising from the crests of lofty cliffs, with vast views over the valleys of the Tiber and the Paglia, and along the broken lines of the Etruscan mountains, Orvieto lifts its crown of towers high inta the fair sky; and higher still rises the aërial cathedral, constructed on a platform of purple Apennine marble. Precious stones are built into its walls, and a rich light enters the nave through windows of alabaster. The adornment of this marvelous structure has employed 150 sculptors, 90 mosaists, and 68 master-painters; and has resulted in a temple worthy even of Orvieto, that faithful Guelphic citadel in which no fewer than thirty-two popes have found shelter when driven from Rome.

In this noble city, and once more restored to the air of the mountains, and inspired by the views from the high battlements of Orvieto, Fra Angelico fell to work with great enthusiasm, and accomplished so much that some writers doubt whether he could have painted it all himself.

But the citizens were very helpful and sympathetic, and observed his progress with the keenest interest. The official title bestowed upon him was *Maestro dei Maestri*, or "Master of the Masters."

Twelve days or more had passed when Antonio Giovanelli, one of the pupils of the monk-artist, met with a fatal injury by a beam falling from the scaffolding, and was soon afterwards buried at the expense of the Fabric. After this sad event, the work proceeded without further mischance, until the latter part of September. Besides his other assistants, the master employed two painters of Orvieto, Pietro and Giacomo, who probably executed the ornaments. On the 28th of September Fra Angelico drew 103 florins of gold from the Fabric, and straightway departed for Rome. He never returned to Orvieto, and the chapel was left in an unfinished condition. No one knows why he failed to carry out the contract, whether the Pope opposed his doing so, or whether his health was becoming too much enfeebled for the long and arduous journey. It seems that his reasons were satisfactory to the Fabric, although they

always hoped for his return, since the historian of Orvieto Cathedral states that they refused to allow other and famous artists to continue his labors, until "envious death broke his pencil, and his beautiful soul winged its way amongst the angels, to make Paradise more joyous."

The subject which Fra Angelico chose for the decoration of the Orvietan chapel was the Last Judgment, a theme which he had previously and elsewhere delineated with great skill and sublimity. He painted only the Christ and the choir of prophets, over the space which was to have contained the general resurrection and the angelic selection. The majestic figure of Christ, holding the world in one hand and curbing the reprobate with the other, was the source of Michael Angelo's inspiration in his Christ at the Sistine Chapel, a work which is almost a parody of the elder composition. The prophets are sixteen in number, forming a pyramidal group, with faces full of strong expression and noble dignity. This fresco bears the inscription: *Prophetarum laudabilis numerus.*

In the year 1449 the people of Orvieto sent a messenger to Fra Angelico to see if he would

not once more leave Rome during the heats of the summer, and spend a few weeks in their romantic hill-city, painting in the Cathedral. But he either could not or would not go thither, and the great Duomo of black and white marble saw him no more. It was probably at his suggestion that his old pupil, Benozzo Gozzoli, offered to undertake the work which the Orvietans were so anxious to see completed. During the same summer Benozzo was given an opportunity to display his ability at Orvieto, but the officers of the Fabric were not pleased with his work, and he returned disconsolately to the studio.

The chapel at Orvieto, thus begun by Fra Angelico, was continued by his younger contemporary, Luca Signorelli. Luca was a relative of Vasari, and in his great old age told the biographer many details of the monk-painter's life. Another source of information for Vasari was his drawing-master, Guillaume de Marcillat, an aged French Dominican, who doubtless gave him many traditions of the monks about their beatified artist. Somewhat later, he obtained a few facts from Fra Eustachio, who had been re-

ceived into the Convent of San Marco by Savonarola, within forty years of the death of Fra Angelico. In these and other ways the author of the charming biographies of artists must have received a clear and connected idea of his saintly subject, while the traditions were still fresh and from the lips of men who had actually seen Angelico. His own manner was so different from the Christian art of the cloister, and his tastes were so far opposite, that we may receive his report as nearly impartial.

Hear, therefore, the marvelous and fascinating description which Vasari gives: "Would to God that all religious men would employ their life as this truly Angelic father did! for he consecrated every moment of his to the service of God and to the good of the world and of his neighbor. What more can or ought to be desired than to gain the Kingdom of Heaven by living holily, and an everlasting fame on earth by making masterpieces? Besides, a talent so superior, so extraordinary, as that of Fra Giovanni, could belong only to a man of great sanctity. . . . . He avoided all the works of the world, and his life was so pure, he loved the poor in such a

manner, that I believe his soul is now in Heaven He continually labored at painting, and would represent only those things which concerned the saints. He might have been rich; but he thought not of it, and he was accustomed to say that *true riches consist in being contented with a little.* He might have commanded many, and would not do so, saying that *it is less troublesome and safer to obey.* He was free to have honors in his Order and elsewhere; he refused, replying that *he sought no other honor but that of avoiding Hell and reaching Paradise.* . . . . He was extremely meek and temperate. He was accustomed to say that *an artist needed quiet and a peaceful life,* and that HE WHO DOES THE WORKS OF CHRIST, WITH CHRIST MUST ALWAYS BE. He was never seen to be angry amongst his brethren, a thing which seems very astonishing and hardly to be believed. He was contented to admonish his friends mildly and with a smiling face. He replied with the utmost kindness to those who asked any painting of him, to obtain the Prior's consent, and he would satisfy them. In fine, this Father will never be too much praised for his works. His words

were full of humility and modesty; his pictures, of grace and devotion. The saints he has represented resemble saints more than all the others. He never would retouch his works or begin them again. He left them as he had done them at first, for he said that it was the will of God. We are assured that Fra Giovanni never touched his pencil without having first said a prayer. He never painted a Crucifixion without watering it with his tears. Thus, in the heads and attitudes of his figures we see all the goodness, faith, and greatness of his Christian soul."

## CHAPTER VIII.

The SS. Annunziata Pictures from the Life of Christ. — Other Tuscan Pictures. — Angelico visits Florence in his Old Age.

None of the biographers of Fra Angelico speak of his returning to his own country after going to Rome, yet there are several reasons for supposing that such a journey was undertaken. Indeed, very little is said of his life, after entering the papal service, and there is nothing to forbid the theory above alluded to, which is, moreover, almost certified by known facts.

When Piero de' Medici built the magnificent Chapel of the Vergine Annunziata, in Florence, from the plans of the architect Michelozzi, he spared no cost to make it worthy of his illustrious patronage, and of the great Cosmo, his father, of whom it was a memorial. Pagno Portigiani was deputed to carry out Michelozzi's plans, and other skillful artists and artificers were given parts of the decoration to do. At

this time, also, Fra Angelico was engaged to adorn the receptacles for the gold and silver plate, so that they might be worthy to stand near the miraculous picture of the Virgin. Now the Annunziata Chapel was founded in 1448, and hence the monk-painter's work for it must have been done at a later time. There were thirty-five of these panels, which are now in the Academy of Fine Arts, at Florence, and have been beautifully engraved and published in series (in 1843).

'The Life of Our Lord' is the theme of this great poem of art, which shows at once the devoutness, the theological learning, and the artistic skill of its designer. The pictures give evidences of long meditations on the Scriptures and the writings of the Fathers, and a thorough knowledge of the mystic iconography of the Middle Ages.

The series of paintings representing the history of Our Lord bears the evidences of deep theological studies, and an intimate textual acquaintance with the Bible. The first picture, Angelico's prologue to his great poem of redemption, is of a most mystical character, and

recalls the quaintly intricate speculations of the schoolmen of the dark ages. On one side appears Ezekiel, contemplating the symbolical wheel, and on the other is St. Gregory, writing an explanation thereof. All the verses of Ezekiel describing the vision of the double wheel are written above, together with St. Gregory's commentary thereon, wherein he interprets the concentric wheels as the Old and New Testaments. Around the Old-Testament wheel he has written the first verses of Genesis, and the twelve spaces between the spokes are occupied by Moses, David, Solomon, and nine other leaders of the Hebrew Church. Around the New-Testament wheel are the first verses of St. John's Gospel; and its eight compartments contain the four Evangelists and the four writers of the Epistles, — the former being represented with the heads of their symbolic creatures. In this wonderful picture there are twenty-two figures, forming a great hieroglyph of Christian history. It is indeed fortunate for a rationalistic generation that the full meaning of such an obscure work has been recorded by admiring monks, to whom recondite conceptions of this character were fully comprehensible.

The next thirty-two pictures are devoted tc events in the life of Christ, and each of them is accompanied by a double text from the Scriptures, written in Latin. One of the texts is from the Old Testament, and the other is from the New Testament, illustrating the Messianic prophecies and their fulfillments.

*The Incarnation* is a scene in a rich portico, with the angel and the Blessed Virgin kneeling, and the Holy Ghost hovering over them. The written legends are: Behold a Virgin shall conceive, and bear a Son, and His name shall be called Emmanuel. (Isaiah vii.) Behold thou shalt conceive in thy womb, and shalt bring forth a Son, and thou shalt call His name Jesus. (Luke i.)

*The Nativity* shows the heavenly Child, near a ruinous stable, with Mary and Joseph adoring Him, and angels chanting the *Gloria in Excelsis.* The texts are: Unto us a Child is born, unto us a Son is given. (Isaiah ix.) The days were accomplished that she should be delivered. And she brought forth her first-born Son. (Luke ii.)

The next scene is *The Circumcision*, with the texts: Circumcise yourselves to the Lord, and

take away the foreskin of your heart. (Jeremiah.) And when eight days were accomplished for the circumcising of the child, His name was called Jesus. (Luke ii.)

*The Adoration of the Magi* is accompanied by the verses: The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts. (Psalms lxxii.) And when they had opened their treasures they presented unto Him gifts: gold, and frankincense, and myrrh. (Matthew ii.)

*The Purification* is illustrated by the words: And the Lord whom ye seek shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in. (Malachi.) They brought Him to Jerusalem, to present Him to the Lord. (Luke ii.)

*The Flight into Egypt* has: Lo then would I wander far off, and remain in the wilderness. (Psalms lv.) Arise and take the young Child and his mother and flee into Egypt. (Matthew ii.)

*The Massacre of the Innocents:* They have done unjustly against the children of Judea, and have shed innocent blood in their land. (Joel.) Then

Herod was exceedingly wroth, and sent forth, and slew all the children that were in Bethlehem. (Matthew ii.)

*Jesus in the midst of the Doctors:* The wise men are ashamed, they are dismayed and taken; and what wisdom is in them? (Jeremiah viii.) They found Him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions. (Luke ii.)

*The Baptism of Christ:* Then went he down and dipped himself seven times in Jordan. (II. Kings v.) Jesus came from Nazareth of Galilee, and was baptized of John in Jordan. (Mark i.)

*The Marriage in Cana:* Thou shalt take of the water of the river . . . . and it shall become blood. (Exodus iv.) The voice of the Lord is upon the waters. (Psalms xxix.)

*The Transfiguration:* And, behold, the glory of the Lord filled the house. (Ezekiel xliii.) And He was transfigured before them. (Matthew xvii.)

*The Resurrection of Lazarus:* O my people: I will cause you to come up out of your graves. (Ezekiel xxxvii.) He cried with a loud voice, Lazarus, come forth! And he that was dead came forth. (John xi.)

*The Entry into Jerusalem:* Behold thy King cometh unto thee; . . . . lowly, and riding upon an ass, and upon a colt the foal of an ass. (Zechariah ix.) Hosanna to the Son of David: blessed is He that cometh in the name of the Lord. (Matthew xxi.)

*The Betrayal by Judas:* So they weighed for my price thirty pieces of silver. (Zechariah xi.) What will ye give me, and I will deliver Him unto you? And they covenanted with him for thirty pieces of silver. (Matthew xxvi.)

*The Last Supper:* Thou shalt daily prepare a burnt-offering unto the Lord of a lamb of the first year without blemish. (Ezekiel xlvi.) And they made ready the passover. And when the hour was come, He sat down, and the twelve apostles with Him. (Luke xxii.)

*The Washing of the Feet:* Wash you, make you clean; put away the evil of your doings. (Isaiah i.) He poureth water into a basin, and began to wash the disciples' feet, and to wipe them with the towel. (John xiii.)

*The Institution of the Eucharist:* I do sacrifice for you, even a great sacrifice upon the mountains of Israel, that ye may eat flesh, and drink

blood. (Ezekiel xxxix.) Whoso eateth my flesh, and drinketh my blood, hath eternal life. (John vi.)

*Jesus in the Garden:* Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee. (Isaiah xli.) And there appeared an angel unto Him from heaven, strengthening Him. (Luke xxii.)

*The Kiss of Judas:* He which did eat of my bread, hath lifted up his heel against me. (Psalms xli.) And forthwith he came to Jesus, and said, Hail, Master; and kissed Him. (Matthew xxvi.)

*Jesus is bound:* Behold, they shall put bands upon thee, and shall bind thee with them. (Ezekiel iii.) And they that had laid hold on Jesus led Him away to Caiaphas the high priest. (Matthew xxvi.)

*The Mocking:* I hid not my face from shame and spitting. (Isaiah l.) And the men that held Jesus mocked Him, and smote Him. And they blindfolded Him. (Luke xxii.)

*Jesus before the High Priest:* They shall smite the judge of Israel with a rod upon the cheek. (Micah v.) One of the officers which stood by

struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? (John xviii.)

*The Scourging:* I am ready for scourges, and my sorrow is continually before me. (Psalms.) Then Pilate therefore took Jesus, and scourged Him. (John xix.)

*Jesus carries His Cross:* He was brought as a lamb to the slaughter. (Isaiah liii.) And He, bearing His cross, went forth into a place . . . . which is called in the Hebrew, Golgotha. (John xix.)

*Jesus is stripped of His Garments:* They part my garments among them, and cast lots upon my vesture. (Psalms xxii.) And they parted His garments, casting lots. (Matthew xxvii.)

*The Crucifixion:* He was wounded for our transgressions, He was bruised for our iniquities. (Isaiah liii.) And when they were come to the place which is called Calvary, there they crucified Him. (Luke xxiii.)

*The Entombment:* To it shall the Gentiles seek; and His rest shall be glorious. (Isaiah xi.) And he took it down, and wrapped it in linen, and laid it in a sepulchre. (Luke xxiii.)

*The Descent into Hell:* He brought them out

of darkness and the shadow of death, and brake their bands in sunder. (Psalms cvii.) Thou hast redeemed us to God by thy blood, out of every kindred, and tongue, and people, and nation. (Revelation v.)

*The Holy Women at the Sepulchre:* When I awake, I am still with thee. (Psalms cxxxix.) Ye seek Jesus of Nazareth . . . . He is risen; He is not here. (Mark xvi.)

*The Ascension:* And He rode upon a cherub, and did fly; yea, He did fly upon the wings of the wind. (Psalms xviii.) So then after the Lord had spoken to them, He was received up into heaven. (Mark xvi.)

*Pentecost:* I will pour out my spirit upon all flesh, and your sons and your daughters shall prophesy. (Joel ii.) And they were all filled with the Holy Ghost, and began to speak with other tongues. (Acts ii.)

*The Coronation of the Virgin.*

'The Law of Love' is one of the last of the Nunziata pictures, and portrays a flowery meadow, in which rises the Cross, with a banderole on which the twelve articles of the Creed are indicated. About this Tree of Life of the new

Eden are the Prophets and Apostles, each bearing banderoles on which are inscribed corresponding texts, the former giving lines from their prophecies, and the latter holding forth the answering sentence of the Apostles' Creed, concerning which tradition assigns the promulgation of one article by each of the twelve. By this method of presentation the marvelous fulfillments of the ancient Hebrew prophecies are made apparent to the most unlearned observer. Another phase of this great object-lesson is the seven-branched candlestick at the foot of the cross, which is adorned with banderoles bearing the Biblical texts relating to the seven Sacraments.

The picture which closes this series is 'The Last Judgment,' a noble treatment of a subject which was a favorite with the mediæval artists from the days of Giotto and Dante, and was often represented in the cathedrals and parish-churches, and even on the public squares of the cities. Orcagna's grand versions of the last day adorned the Church of Santa Maria Novella and the Campo Santo, and summoned those who saw them to take heed of the manner of

their lives, lest on that day they should be put away on the left hand. The chief picture in which Fra Angelico treated this solemn and awful scene was the closing one of the Nunziata series, a composition double the size of the others, and framed with appropriate texts from the Bible. In that wonderful work Christ appears sitting in the midst of a circular glory, surrounded with saints and apostles, while below, the resurrection is taking place, the righteous rejoicing with angels on a flowery meadow, and the damned being dragged by devils into the pit of hell.

The pictures of this great series differ widely in merit, both of conception and execution, and this fact is attributed to the participation of Fra Benedetto in the work. Vasari states that the latter often aided his brother in his labors, and Rosini thinks that the parts done by each can be determined by the greater or less amount of gold they have used. Another test, which Cartier suggests, after a careful study of the choir-books of San Marco, is that Benedetto's figures are heavily sketched and awkwardly put together, while Angelico's are prepared with

great lightness, and with a scarcely perceptible touch of brilliant red. In the few imperfect and inaccurate parts of the Nunziata pictures, it is possible that we see the handiwork of Benedetto, or some equally unskilled assistant. He was still living in the year when the chapel was built, and Angelico may have been sent for to complete what his sudden death left incomplete.

The brilliant composition of 'The Madonna and Saints,' which Fra Angelico painted for the Dominican nuns of the Florentine Convent of Annalena, was probably a work of his last decade, since the papal bull regulating this sisterhood was not issued until 1450. Another composition, of very similar character, and by its coloring and touch evidently of the same period, was executed for the Observantine monks, near Mugello. In this picture is a portrait of St. Bernardino of Siena, with the aureole of a saint; and since Bernardino was not canonized until 1450, it is therefore supposed that the Mugello Madonna was executed after that date.

S. MARCUS

## CHAPTER IX.

Pope Nicholas V. — His Chapel in the Vatican. — The Monument of Fra Angelico.

ONCE more Fra Angelico entered Rome, and rejoined his brethren at Santa Maria sopra Minerva. It seems most likely, from the combination of several corroborating circumstances, that the larger part of his works at the Vatican was done after the episode at Orvieto. He had then passed his sixtieth year, and was entering a quiet and tranquil old age, consoled with rich memories of a noble and consecrated life, and upheld by hopes of the celestial city beyond.

The intimacy between the Pope and his painter, as well as the naïveness of the latter, is illustrated by the story which Vasari tells, thus: "Fra Giovanni was a man of simplicity, and most holy in his habits: and he gave this evidence of his goodness, that when Pope Nicholas V. wished one morning to give him a re-

past, he scrupled to eat flesh without his Prior's license, not reflecting on the higher authority of the Pontiff." Alberti says that the Pope became alarmed, while the chapel-frescos were under way, at seeing his artist grow meagre and feeble in body, and urged him to substitute a richer and more strengthening diet for the frugal fare of the Dominicans.

Nicholas V. was a prince of great ability and liberality, and labored boldly to augment the power of the Church and the splendor of Rome. He preached a new crusade against the Moslem hordes advancing on Constantinople; began the vast Church of St. Peter; widened and enriched the Roman streets; and filled the Vatican with men of profound learning and treasures of an cient wisdom. Rare manuscripts were gathered, at great expense, and hundreds of copyists were engaged in duplicating their pages, while a new interest in art and architecture was aroused in the Roman nobility. From this reign dates the foundation of the Vatican Library, when the eminent scholars Poggio of Florence, George of Trebizond, and Leonardo Aretino were drawn to Rome to assist in the great work.

Fra Angelico was the pioneer of art at the Vatican, and illuminated the first fair pages of that great volume of masterpieces, to which the world can show no rival. His was the hand which first traced the symbols of religious iconography in the venerable Apostolic Palace, which the supreme genius of Raphael and the sublime conceptions of Michael Angelo afterwards combined to adorn. In that glorious sixteenth century, when the Sistine Chapel and the Stanze were made sacred to the memories of the two princes of art, the naïve and saintly works of the Fesulan monk were well-nigh forgotten, and a part of them were ruthlessly destroyed. Yet it may well be doubted whether the masterpieces of the victorious school of art were as great in monumental beauty and living faith as those of the earlier and less sophisticated painters; and the catholic spirit of modern scholarship has given fresh and unfading laurels to the designs of Fra Angelico. As long as the Vatican shall stand, the shrine which he adorned can never again be closed and forgotten.

The Chapel of Nicholas V. still exists as one of the chief ornaments of the Vatican, and re-

tains beautiful frescos executed by the hand of Fra Angelico. This shrine is about twenty-one feet long by fourteen feet wide, with a pavement of white marble, beautifully inlaid with the sun and the twelve months of the year, and a small altar under its single arched window. Three sides are occupied by frescos of the histories of the lives of St. Stephen and St. Lawrence, the former being in the six arches of the upper part. The subjects are as follows: St. Peter conferring the diaconate on St. Stephen, before a richly ornamented altar; St. Stephen distributing alms to the poor, in the presence of a group of dignified Christian women; St. Stephen preaching to a throng of attentive and nobly-drawn people, surrounded by magnificent buildings; St. Stephen delivering his sublime discourse before the Jewish council; St. Stephen dragged to his martyrdom by a crowd of infuriated Jews; and the closing scene, the first of the martyrs kneeling and looking heavenward, while blood streams from his bruised face and over his sacerdotal robes.

The lower line of frescos represents the history of St. Lawrence, in five pictures, as follows:

St. Lawrence receives the diaconate, surrounded by richly clad ecclesiastics, and with a Christian basilica in the background; Pope Sixtus delivers the treasures of the Church to St. Lawrence, as the soldiers approach to lead him to martyrdom; St. Lawrence distributes alms to the poor and diseased, who surround him on every side; the Emperor Decius orders St. Lawrence to worship the Roman gods, under penalty of torture and death if he refuses; and finally, St. Lawrence being roasted to death, before the Emperor and his court.

These historic frescos are framed by figures of the chief doctors of the church, sitting under exquisitely painted Gothic canopies. They include St. Leo and St. Gregory, the great popes; St. John Chrysostom and St. Athanasius, the eminent Greek theologians; and the illustrious saints, Augustine, Ambrose, Bonaventure, and Thomas Aquinas. The ceiling is colored with ultramarine blue, and studded with golden stars, among which are pictures of the four Evangelists. The roof-ridges even are ornamented; and a rich drapery is painted at the bottom of the walls

The entire decoration of this chapel is harmonious, poetic, and monumental, exhibiting a rare richness of fancy and perfection of conception. The fruits of the master's later studies appear in the scientific treatment, vigorous tones, and powerful modeling which are added to his former pure drawing and delicate coloring. But this increase in technical skill and manual dexterity was not attended with any diminution of spiritual insight and supernatural holiness. The painter of the Vatican, the favorite of two great popes, retained the sweet and tender purity and innocence which had been nurtured in the convent-cell at Fiesole, and still lived a life of self-denial and simplicity.

It is a most extraordinary circumstance that this exquisite chapel, so important in the history of Christian art, was for a long time closed up and forgotten. It is on the second floor of the Vatican, and is entered from the ante-chamber of the Hall of Constantine; but when the learned art-student, Bottari, re-discovered the neglected shrine, he was obliged to enter it by a window, because no key could be found for the door. The Roman professors of painting immediately

declared against the principles of art exemplified in these frescos, and forbade the study thereof to their pupils, as dangerous to their taste. At wide intervals of time the pictures had been restored, though not enough to ruin them; as when Gregory XIII. ordered their renewal, late in the sixteenth century; and about a hundred and thirty years later Clement XI. repaired the chapel, and Benedict XIII., a Dominican Pope, re-consecrated the altar. In 1815 Pius VII. had the frescos cleaned, "to préserve them for the desire and study of all." The western wall has suffered from dampness, and the pictures near the altar have been skillfully detached and transferred to canvas. The frescos were engraved and published at Rome, in 1810, in six plates folio, and single subjects have also been engraved in other forms.

Under the auspices of Nicholas V., Fra Angelico also decorated the Chapel of the Holy Sacrament, in the Vatican, which was destroyed during the next century by Paul III., to make the staircase leading to the Sistine Chapel. The little that we know about this Sacramental chapel is contained in Vasari's words: "In this

work, which was an excellent one, he executed in fresco, in his own manner, some histories from the life of Christ, and introduced portraits of many persons eminent in his time. These portraits would probably have been all lost if Paolo Giovio had not had the following taken off for his museum: Nicholas V.; the Emperor Frederick, who, at that time, came into Italy; Fra Antonino, who was then Archbishop of Florence; Biondo da Forli; and Ferdinand of Arragon." Truly these were noble subjects to sit to the poor religious of Fiesole, — a Pope, an Emperor, a saint, and a prince, — besides we know not how many other men of high estate, chosen from the scholars and prelates who surrounded the pontifical throne. It is to be deeply regretted that these historic frescos were not preserved, and that even those saved by Bishop Giovio have since been lost.

It appears that Angelico must have been engaged upon this work as late as 1452, because the Emperor Frederick III., who was portrayed therein, did not visit Italy until that year. This fact is sufficient to prove that Cartier and certain other writers are incorrect when they report that

the monk retired to his cell several years before his death. There is a deep interest in remembering that Frederick III. was the last of the German emperors who went to Rome to be crowned.

To the period following Angelico's return from Orvieto, M. Cartier also refers the production of two brilliant pictures in the Museum at Naples, and now attributed to Giottino. These are 'The Assumption of the Virgin' and a representation of the miracle by which the site for the Basilica of Santa Maria Maggiore was determined.

The master also painted several pictures for the Church of Santa Maria sopra Minerva, which is usually known as "The Minerva," since it occupies the site of an ancient temple of that goddess. The altar-piece was executed by Fra Angelico, and is now in the Caraffa Chapel; and 'The Annunciation' is in the Chapel of the Rosary. In the transept are several works attributed to him, whereof wood-cuts were inserted in the rare old devotional book entitled *Meditationes Reverendissimi patris Domini Johannis de Turrecremata.*

According to Vasari's statement, the master

also illuminated several great books for the Pope, doubtless psalters or missals for the use of the appreciative Nicholas himself.

The eight years which passed after Fra Angelico returned from Orvieto are devoid of record, so far as his life is concerned. He seems at last to have returned to the cloister at Santa Maria sopra Minerva, and disappeared among his brethren, to pass the last years of a saintly life in still higher deeds of consecration and holiness.

Finally, the angel of death ventured to approach the cell of the blessed painter, and summoned him to the actual contemplation of those scenes which he had so often marked in holy dreams. According to the Dominican ritual, the brethren of the convent ranged themselves about his couch, during the last moments, and solemnly chanted the *Salve Regina;* but no one can tell how he met death, or aught of the incidents of the closing scene. In his sixty-eighth year, — on the 18th of February, 1455, — Fra Angelico passed away.

The most interesting of the many famous monuments which adorn the Church of Santa Maria sopra Minerva in Rome is a simple tomb

stone between the sacristy and apse, on which reposes the marble figure of a Dominican monk Under that stone are the remains of Fra An gelico.

The epitaph on his tomb was composed by Pope Nicholas V., and reads thus : —

*Non mihi fit laudi, quod eram velut alter Apelles ;*
*Sed quod lucra tuis omnia, Christi, dabam.*
*Altera nam terris opera extant ; altera cœlo.*
*Urbs me Joannem flos tulit Etruriæ.*

The following is the very free translation of this epitaph which is printed in the Arunde Society's sketch : —

"Not that in me a new Apelles lived,
But that Thy poor, O Christ, my gains received ;
This be my praise : Deeds done for fame on earth
Live not in Heaven. Fair Florence gave me birth."

Professor Norton thus translates these lines : —

"Not mine be the praise that I was as a second Apelles,
But that I gave all my gains to thine, O Christ !
One work is for the earth, another for heaven.
The city, the Flower of Tuscany, bore me — John."

## A LIST OF THE

# CHIEF PAINTINGS OF FRA ANGELICO DA FIESOLE,

NOW IN EXISTENCE, WITH THEIR PRESENT LOCATIONS.

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*** *The Titles of doubtful pictures are followed by interrogation-marks.*

## ITALY.

FLORENCE. — *Convent of San Marco*, — The Crucifixion; St. Peter Martyr; St. Dominic; Pietà; Christ as a Pilgrim; St. Thomas Aquinas; The Crucifixion, and Saints; St. Dominic and his Illustrious Monks; The Annunciation; The Nativity (?); The Presentation in the Temple; The Adoration of the Magi; The Baptism of Christ (?); The Temptation in the Desert (nearly ruined); The Sermon on the Mount (?); The Transfiguration; The Last Supper (?); The Prayer in the Garden of Gethsemane; The Treason of Judas (?); Christ in the Prætorium; Christ bearing the Cross; The Crucifixion; Christ on the Cross (?); Longinus piercing the Saviour's Side; The Burial of our Lord (?); The Descent into Hell (?); The Holy Women at the Tomb; Noli me Tangere; Christ on the Cross, and Saints; The Coronation of the Virgin; Christ and the Madonna, with Saints; The Annunciation; The Madonna and Saints.

*The Academy of Fine Arts*, — The Descent from the Cross ; sixteen small pictures of saints ; The Life of Christ, consisting of thirty-five pictures, to wit — The Vision of Ezekiel ; The Annunciation ; The Nativity ; The Circumcision ; The Adoration of the Magi ; The Presentation in the Temple ; The Flight into Egypt ; The Massacre of the Innocents ; Jesus among the Doctors ; The Baptism of Our Lord (?) ; The Marriage at Cana (?) ; The Transfiguration (?) ; The Resurrection of Lazarus (?) ; The Triumphal Entry into Jerusalem (?) ; The Bargain of Judas ; The Last Supper (?) ; The Washing of the Feet (?) ; The Eucharist (?) The Prayer in the Garden of Olives ; The Kiss of Judas (?); The Arrest of Our Lord ; The Mocking of Christ ; Christ before Pilate ; The Scourging ; Bearing the Cross ; Christ stripped of His Garments ; The Crucifixion ; The Burial (?) ; The Descent into Hell (?) ; The Ascension (?) ; Pentecost ; The Communion of Saints ; The Law of Love (?) ; The Last Judgment ; The Entombment ; The Last Judgment ; Pietà ; The Adoration of the Magi ; Sts. Cosmo and Damian, 1438 ; Madonna and Child ; St. Thomas Aquinas ; The Crucifixion (?) ; The Coronation of the Virgin (?) ; The Legend of Sts. Cosmo and Damian, in six predella-pictures ; Madonna and Saints, 1438 ; Madonna and Angels ; Madonna and Six Saints.

*Uffizi Gallery*, — Madonna with Angels and Saints, 1433 ; three predella-pictures ; The Coronation of the Blessed Virgin ; and six small pictures. *Pitti Palace*, — Madonna and Saints (?).

*Church of Santa Maria Novella*, — Three Reliquaries, with several subjects painted thereon. *Church of SS. Annunziata*, — Sts. Cosmo and Damian, 1638. *The Abbey of Florence*, — St. Benedict recommending Silence (?).

*Metzger Collection*, — St. Thomas Aquinas (?). *Lombardi-*

*Baldi Gallery*, — Martyrdom of Sts. Cosmo and Damian; The Adoration of the Magi (?).

*Hospital of San Matteo*, — Madonna and Angels.

FIESOLE. — *Church of San Domenico*, — Madonna and Saints. *The Secularized Convent*, — The Crucifixion; The Madonna and Saints. *Church of San Geronimo*, — The Virgin and Saints (?).

ROME. — *The Vatican. Chapel of Nicholas V.*, — St. Stephen receiving the Diaconate; The Distribution of Alms; The Preaching of St. Stephen; The Saint before the High Priest; Led to Execution; The Stoning of St. Stephen; St. Lawrence receiving the Diaconate; Farewell of St. Sixtus and St. Lawrence; The Distribution of Alms; The Condemnation of St. Lawrence; His Martyrdom. *The Vatican Gallery*, — Two small pictures from the life of St. Nicholas.

*Vatican Christian Museum*, — The Entry into Jerusalem (?); The Adoration of the Magi; The Transfiguration and Jesus among the Doctors (in one picture).

*Corsini Palace*, — Pentecost; The Ascension; The Last Judgment. *Church of Santa Maria de' Pazzi*, — The Last Judgment. *Church of Santa Maria sopra Minerva*, — Altar piece; The Annunciation.

NAPLES. — *National Museum*, — The Assumption of the Blessed Virgin; The Foundation of Santa Maria Maggiore.

ORVIETO. — *The Cathedral*, — Christ; A Choir of Prophets; Madonna.

MONTEFALCO. — *Franciscan Church*, — The Coronation of the Blessed Virgin.

TURIN. — *Royal Museum*, — Two Angels; The Madonna and Child (?).

BRESCIA. — *Church of San Alessandro*, — The Anunciation, 1432 (a copy ?).

PERUGIA. — *Church of San Domenico*, — Madonna and

Child, with the shutters adorned with Saints ; twelve small pictures of saints ; two pictured panels ; two small pictures from the life of St. Nicholas da Bari.

CORTONA. — *Church of San Domenico,* — Madonna and Saints, 1447 ; The Four Evangelists, 1447 ; Madonna and Angels, with minor pictures in a triptych. *Church of the Gesù,* — The Legend of St. Dominic, in seven small pictures ; The Great Annunciation ; The Legend of the Blessed Virgin, in seven small pictures. (All the Cortonese pictures date from about 1414, except the two first-named.)

LEONFORTE (Sicily). — *Capuchin Church,* — The Last Judgment.

## FRANCE.

PARIS. — *The Louvre,* — The Coronation of the Blessed Virgin ; seven small predella-pictures, from the life of St. Dominic.

*Gatteaux Collection,* — Moses and the Tables of the Law.

*Late Pourtalès Collection,* — Two Scenes from the Lives of Sts. Cosmo and Daiman.

## GERMANY.

BERLIN. — *Museum,* — The Last Judgment (?) ; The Madonna and Child ; The Kiss of St. Dominic and St. Francis ; The Appearance of St. Francis to his Disciples.

MUNICH. — *Pinakothek,* — The Entombment ; The Eternal Father, with Angels ; four scenes from the legend of Sts. Cosmo and Damian.

FRANKFORT. — *Gallery,* — Madonna and Six Angels.

## NORTHERN EUROPE.

ANTWERP. — *Gallery,* — St. Ambrose and Theodosius.

BRUSSELS. — *Royal Collection,* — Madonna.

ENGLAND.

LONDON. — *National Gallery*, — The Adoration of the Magi; Christ Triumphant. *Dudley House* (Lord Ward), — The Last Judgment; Madonna and Saints. *Barker Collection*, — Madonna and Angels. *Stanstead House*, — The Burial of the Madonna.

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